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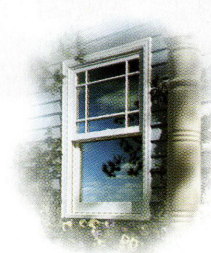
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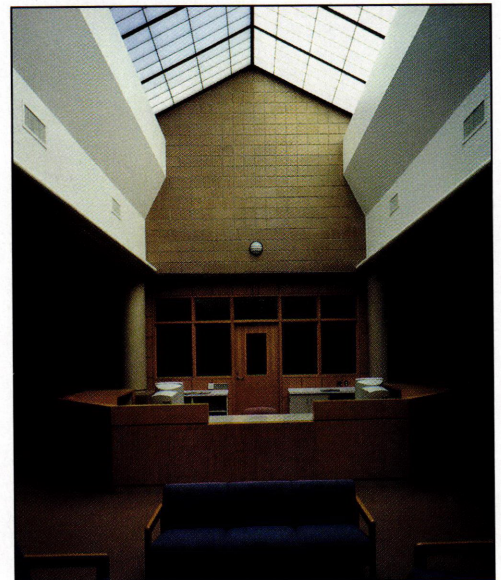
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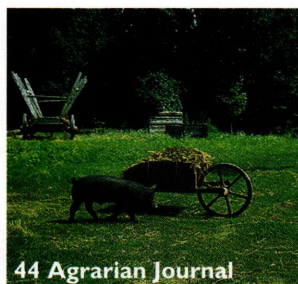
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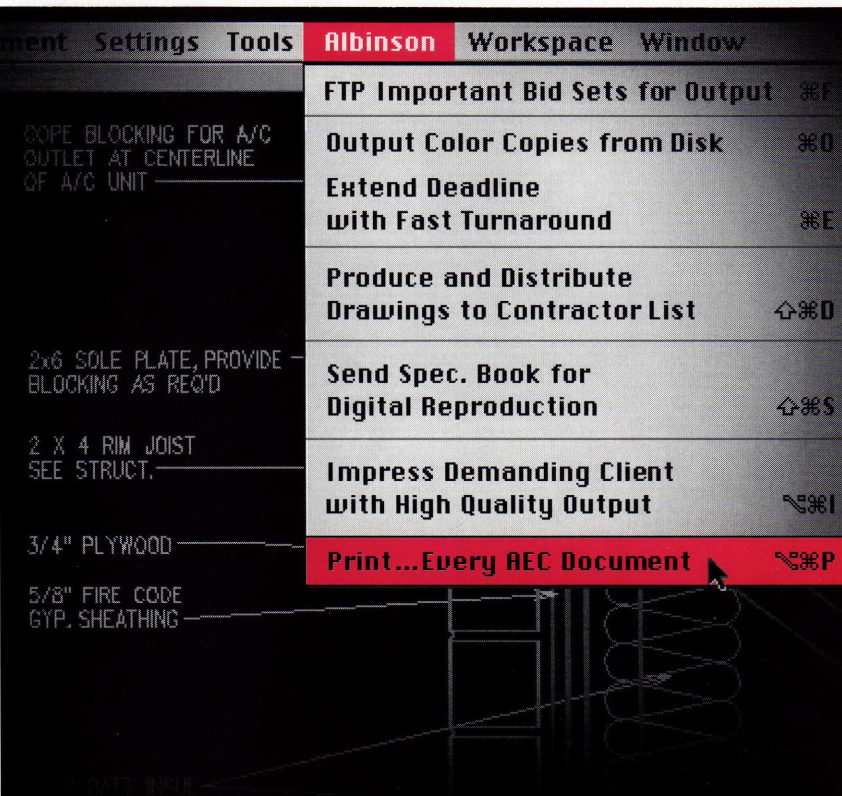
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Road Rage Redux

In our highway-dominated society, we drive our cars,
but our cars also drive us

By Bill Beyer

"In the 1930s, Studebaker's president said, 'We must dream of gashing our way ruthlessly through built-up sections of overcrowded cities in order to create traffic ways.'"

—Asphalt Nation,
by Jane Holtz Kay

On the night I was born my father's previous pride and joy, a 1935 Packard, was rear-ended by a drunk driver and totaled while parked on the street. A few years later, I recall filling the tank of the Packard's replacement, a 1939 Chevy, with cinder gravel. The Chevy was eventually replaced by a 1947 Kaiser. That ungainly chartreuse car caused me to make my first aesthetic judgment: too ugly to ride in. My early good taste seemed to have an impact. My dad traded the Kaiser for a stylish Studebaker. The first car I owned was a 1961 VW Karmann-Ghia, all style and European elegance, and fun to drive. And so it goes...

One of my first real-world projects as an architectural intern after college was an environmental-impact statement (E.I.S.) for Interstate Highway I-335, which would have connected I-94 to I-35W through the East Hennepin neighborhood in Northeast Minneapolis. The elevated six-lane behemoth was to cross the Mississippi over Boom Island, brushing Nicollet Island and gashing eastward through the neighborhood. Thanks to some pointed questions from our project team, the E.I.S. was stopped and the abomination never built. But the land for the road had been cleared in the 1950s. Half a century later much of the lost housing has been replaced and the wound to the urban fabric is almost healed. But what was the true cost of a 50-year loss of neighborhood, the families displaced, the lives disrupted? East Hennepin is now a vibrant area that will continue to improve because of its golden location. This gash wasn't fatal, but too many other communities were not so lucky and their bad dreams continue.

In 1885, New York City horses dropped a million pounds of manure a day in the streets, creating a major public-health hazard. "High-tech" asphalt surfacing became all the rage, touted primarily for its ease of manure removal. Smoother roads sustained the bicycle craze of the 1890s, before bikes were widely banned as dangerous. Henry Ford's Model-T stomped on the auto industry's gas pedal in 1908. More and better cars demanded more and better roads, and they sustained each other. Asphalt and concrete surfacing replaced cobbles, macadam and granite blocks. For this entire century, the automobile has enjoyed the role of spoiled child, given everything it ever asked for and more. Poor step-sister public transit was locked in the attic and fed scraps.

Collier's Weekly magazine of Jan. 5, 1924 contained an article titled "Can Every Family Have a Car?" It recorded the spectacular growth of the auto industry during the 1920s and estimated its economic impact, "including tires, repairs and oil to be as much as six billion a year now, or about 10 percent of the nation's business." In her recent book, *Asphalt Nation*, Jane Holtz Kay tells us that, "Six of America's 10 largest industrial corporations are either oil or auto companies. According to the American Automobile Manufacturer's Association, one-fifth of the U.S. gross domestic product (GDP) is dependent on the auto industry." Meet the 800-pound gorilla. The author goes on to quote from a 1930s promotional brochure for the Lincoln Highway Association: "Each improvement stimulated traffic...and demanded more improvements, which brought more traffic, and so on down to the present, and seemingly on to an indefinite date in the future." No kidding.

But the gorilla has a personal-hygiene problem. During manufacture and use, each automobile produces 29 tons of waste and 2.5 billion cubic yards of polluted air. Holtz Kay tells us, "Each year 250 million tires are discarded. Each contains 2 1/2 pounds of petroleum, plus benzene, cadmium, zinc and lead in an unusually toxic, and almost impossibly recyclable, cocktail." And more oil is spilled each year in the U.S. by idiots dumping a few pints on the ground than by 20 Exxon Valdezes. The cost of gasoline here is one-fourth that charged by the rest of the world. Who pays the real costs?

We drive our cars; our cars drive our cities and our lives. The original necessity and ongoing romance of personal mobility have degenerated into a daily dance of frenzied freeway violence. It may be too late to totally reverse the damage, but it's time to try a different road, knowing that the trip may take 50 to 100 years. Grassroots efforts may be our best hope. Smooth new local and regional asphalt bike trails, growing incrementally over the past 30 years, are nurturing a new bicycle craze. But State policies that favor improved public transit over new roads in every instance are a must. And why not require the industries to pay the full costs of the damage they cause, so those who cannot afford a Ford or choose not to buy into automobility are not forced to pay for it?

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SuperAmerica Station Stores 1950s and 1960s

By Robert Roscoe



The original SuperAmerica stores are fast disappearing from the Twin Cities landscape.

From the early hours of the 20th century until recently, the overriding objective in the arts was to break the rules. One innovative architectural example is the folded-plate roof seen in the early SuperAmerica stations, in which the roofs were set atop simple brick-walled boxes with all-glass fronts. By the mid-1960s, these SuperAmerica stores appeared along most major streets in metropolitan areas. Today, many of these examples of roadside modernism are disappearing.

Why?

AC is the reason—Architectural Correctness.

In the late hours of the 20th century, rule-breaking in architecture has been swept into the dustbins of cultural history and rule-making is the order of the day. Where the overtly incorrect was once celebrated, the implied correct is now required. When

any franchise commercial structure becomes ready for a makeover, city-hall regulators and neighborhood councils post schedules of required public meetings and issue drafts of zoning requirements. An overlay of design guidelines becomes the unofficial guide that ultimately sets the new design in place.

These intentions can be seen as legitimate when viewed in the context of postwar urban and suburban expansion that produced banal strip malls and spread-out office buildings. Many city neighborhoods developed active citizen organizations charged with protecting their turf, and many of these corner franchise shops have found themselves in the situation where their need for economic growth may have a critical effect on the close-knit physical character of the surrounding residential neighborhood.

As a result, SuperAmerica has considered everyone's best interest, lifting architectural elements from the surrounding neighborhood and incorporating them into a new structure. Add some masonry pediments, arched windows and a refreshing array of landscaping and—voilà! You have a new building. The intention has created an appropriate architecture that contributes to the traditional neighborhood streetscape—something architecture schools have been teaching and historic preservationists have been preaching for years. What can be wrong with that?

Well, this kind of appropriate architecture offers us design in accordance with expectation rather than design that exceeds expectations.

Exceeding expectations is what SuperAmerica and such other stores as Phillips 66 and McDonald's did when they first appeared. They invested in architecturally daring buildings with swooping rooflines and forms that created midcentury modernist monuments. Roadside modernism, which once dared to be different, is slowly being ground out of our urban environments to be replaced by appropriate architecture that has become faux humanism.

On one hand, communities do deserve a built environment that historically respects tradition while extending it. Then again, we do know that our Jeffersonian-generated republic may need a few rule-breakers every generation or so.

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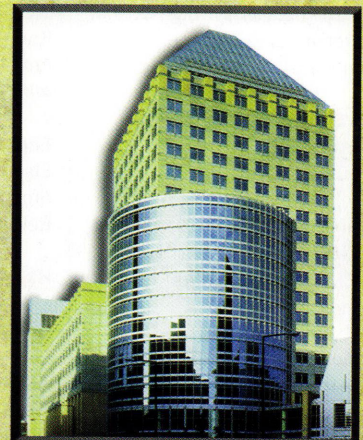
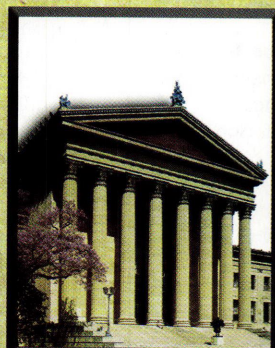
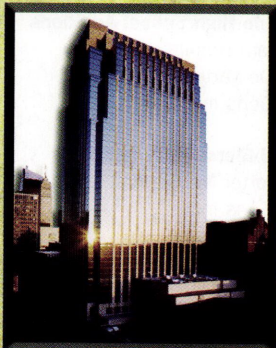
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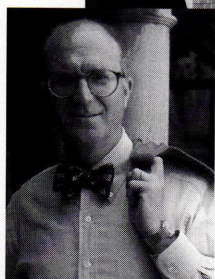
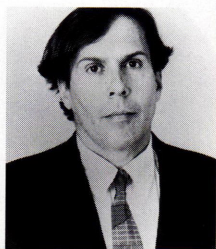


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Millennium Frenzy

The AIA Minnesota Convention & Products Exposition celebrates the passing of a century



Bernardo Fort-Brescia, FAIA (top), Carter Weisman, (bottom).

Acknowledging the great architecture of the past century while highlighting the emerging trends and upcoming developments of the future, the AIA Minnesota Convention & Products Exposition kicks into gear for three days beginning Nov. 2. Highlights include keynote speakers, educational seminars and programs, special exhibits, an open convention hall with nearly 200 exhibitors and vendors displaying the latest construction-industry products, and finally presentation of the annual Honor Awards.

Keynote addresses include Bernardo Fort-Brescia, a founding principal with Arquitectonica on Tuesday, Nov. 2. The firm's award-winning projects have been widely published, from *Time* and *Newsweek* to *Architectural Record* and *Progressive Architecture*. The firm's recent projects include the Performing Arts Center in Dijon, France, and the Miami Children's Museum.

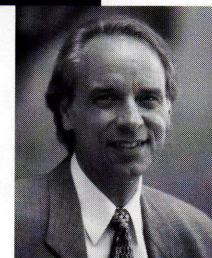
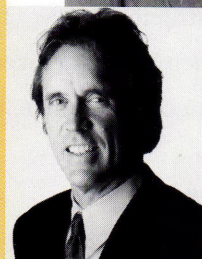
Also on the agenda is architectural historian Carter Weisman, author of *Shaping a Nation: Twentieth-Century American Architecture and Its Makers*, on Wednesday, Nov. 3.

Looking toward the future, the third keynote address on Thursday, Nov. 4 will include a panel discussion, "Where the Eye Will Lead: Emerging Design Trends for the New Millennium." Panelists include Dan Cunagin, president of Logic Product Design; Jo Davidson, vice president-creative for Larsen Design + Interactive; Mary Meehan, principal with Iconoculture; R.T. Rybak, independent Internet strategist; and Sanford B. Stein, president and design director for SteinDesign. The group represents a cross-section from the design community, with expertise in Internet, industrial design, interior design, graphic design and related fields.

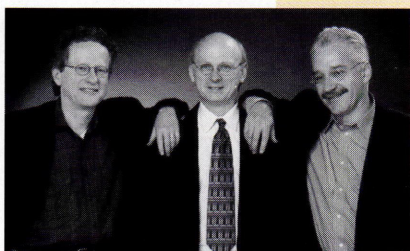
Judging this year's Honor Awards are Cheryl McAfee, president of Charles F. McAfee Architects and Planners in Atlanta; William Pedersen, principal with Kohn Pedersen Fox Associates in New York; and Lawrence W. Speck, dean of the School of Architecture at the University of Texas in Austin. Winners will be announced at 10:45 a.m., Tuesday, Nov. 2.

Other award presentations include the Firm Award for Meyer, Scherer & Rockcastle, which has become one of the leading design firms in the state since its founding 18 years ago. Firm principals will discuss their work Nov. 4. In addition, 25-Year Awards will be given to Cuningham Group for the Cable Natural History Museum in Cable, Wis.; and Ralph Rapson for his Glass Cube in Little Falls, Wis.

For more information regarding registration or programs, call AIA Minnesota at (612) 338-6763.



Cheryl McAfee, AIA (top), William E. Pedersen, FAIA (middle) and Lawrence W. Speck, FAIA (bottom).



From left to right: Thomas Meyer, Jeffrey Scherer, Garth Rockcastle

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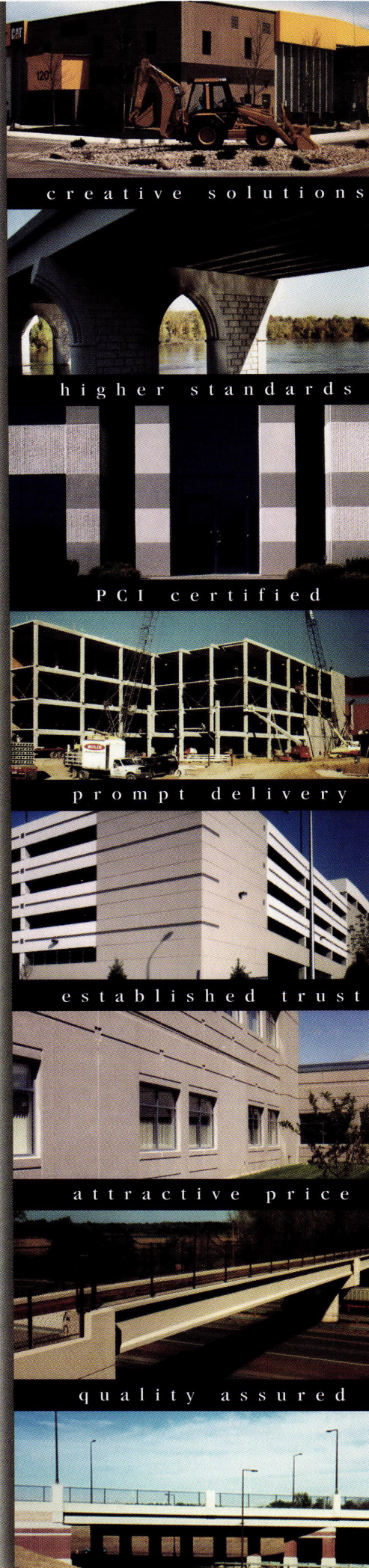
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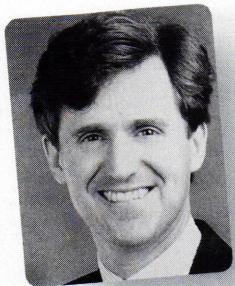
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When most Twin Citians hear the name Rip Rapson, any number of associations spring to mind: aide in the 1970s to then-Congressman Don Fraser and assistant on legislation that created the Boundary Waters Canoe Area Wilderness; partner in a large Minneapolis law firm in the '80s; deputy mayor to former Mayor Don Fraser in the early '90s; DFL candidate for Minneapolis mayor in 1993; founder of Minneapolis's Neighborhood Revitalization Program (NRP); senior fellow at the Design Center for the American

Rip Rapson

As newly appointed president of the grant-giving McKnight Foundation, Rapson applies his experience as a civic leader to promote the foundation's community commitment

Urban Landscape; son of modernist designer and architect, Ralph Rapson; author of the biography, *Ralph Rapson: Sixty Years of Modern Design*.

So when, in July, Rapson was appointed president of the Minneapolis-based McKnight Foundation, some people were surprised. Not Rapson. Thrilled with the prospect of expanding his career of public work in yet another arena, Rapson pointed to the various areas in which his interests and experience corresponded with the foundation's mission and goals. Similarly, McKnight board chair, Noa Staryk, expressed her excitement with Rapson's expertise in the public, private and nonprofit sectors, and his ability to think outside the parameters of traditional foundation processes.

On August 16, Rapson took the reins of Minnesota's largest foundation, which in 1998 awarded \$77.3 million in grants. A private philanthropic organization founded in 1953 by William L. McKnight and his wife, Maude, the foundation is a family organization. Eight of the nine board members are direct descendants of the McKnights.

The foundation makes grants in several major categories. Grants to nonprofits helping children, families and communities are intended to improve outcomes for children by supporting families and reforming public systems that affect children. The foundation has given more than \$80 million over the years to the arts, making it Minnesota's biggest private arts funder. The foundation's environmental grants focus on maintaining and restoring the health of the Mississippi River. Committed to helping meet the need for affordable housing, the foundation has contributed more than \$101 million to help low-income families in this regard. A small portion of grants go to various international projects, and designated research and applied-science projects.

Architecture Minnesota talked to Rapson about how his life and work dovetail with the McKnight Foundation's mission, the importance of a "placed-based" foundation in Minnesota, and how the foundation can address issues of housing and community development in the future.

How have your prior work experiences prepared you for your new position?

It's not as dramatic a stretch as it might appear. For one thing, my substantive areas of experience tend to overlay directly the foundation's focus areas. Second, I had the responsibility for managing some fairly complex systems as part of my work in the mayor's office, from helping reconceptualize the city's budgeting process to overseeing the development of complex initiatives like NRP.

Third, my attitude about community was probably important to the board. The selection of a president who has

deep roots in the community—not just in Minneapolis, but in our regional and statewide communities—served to reaffirm the foundation's commitment to Minnesota and to reinforce its belief that place-based giving is the best strategy for having a meaningful impact on the lives of children, families and communities in this state. I think their interest in my candidacy had a lot to do with my interest in exploring what it means for the foundation to stay rooted and to cultivate a sense of possibilities about a particular place.

Could I also inject the related point that design is one very large piece of baggage that I don't leave at the door. I'm a firm believer in the importance of the civic infrastructure to virtually everything the foundation does, whether it's working for the long-term health of the Mississippi River, supporting the capital campaign of a cultural organization or strengthening anchoring institutions in neighborhoods. Design and the natural environment are pivotal to how our community sees itself, and how the life routines of kids and families play out. It's so basic we tend to overlook it.

Moreover, if I learned anything at the Design Center it's that design is as much about setting the problem as responding to the problem. Careful planning, thorough site evaluation and intentional connection of one system to another give the designer—whether an urban planner, architect or landscape architect—a significant role in expanding the ambition and focus of a project.

I hope the foundation will take a similar approach. We should invest heavily in understanding the underlying causes of the challenges we confront and identify those responses with potential to

Continued on page 50



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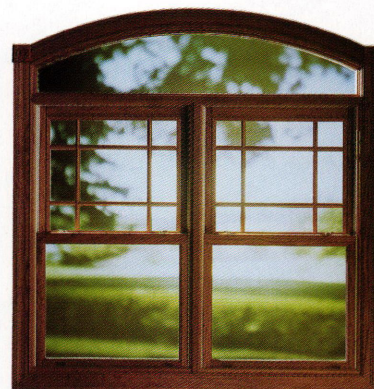
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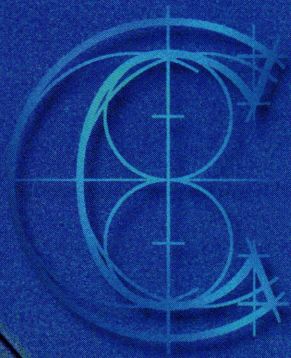
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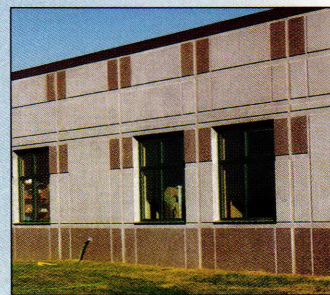


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TRANSPARENT DESIGN

By Todd Willmert

THROUGH THE
CENTURIES,
GLASS TECHNOLOGY
HAS DEFINED
THE WAY WE
DESIGN BUILDINGS

In Daphne du Maurier's novel *The Glass-Blowers*, a father warns his daughter, "If you marry into glass...you will say good-bye to everything familiar, and enter a closed world." This is an apt description of 18th-century French glass-making. The alchemy by which glass sand, limestone, soda ash and other ingredients transform with heat and labor into a brittle, transparent, super-cooled liquid made glassmakers the nobles among European craftsmen. With the glass foundries consuming prodigious quantities of energy, glass artisans lived deep in forests surrounded by their fuel source—contributing to the mystery and isolation underlying du Maurier's admonition.

Glass's transparency and other qualities define modernism, which is perhaps surprising for an ancient material

underutilized in architecture for most of its history. As early as 6000 to 5000 B.C., Egyptians fabricated glass jewelry of fine craftsmanship and beauty. Other civilizations followed in the cultivation of glass arts, most notably the Romans, whose use of the material nearly rivals that of the 20th century. Yet for all the Romans' glass prowess, it was not a key architectural component. Shutters, parchment or thin slabs of alabaster were common, with cast or blown glass only one of many options. Of course, it was not un-

til the 12th-century cathedrals and their stained glass that the material and architecture first fused.

Window literally means "wind eye." Ventilation has traditionally been the prime window function, with glazing only an afterthought or luxury. Consider how this notion was manifested in England. As late as the 15th century, case-ments usually belonged to the tenant, not the landlord—if the tenant moved, window sash went too. In the 16th century, glazing in some castles was only in place when the lord was present, stored when he was away. The conception that glass was a luxury good is evident in the 1690 window-tax assessment based on the number of glazed windows. With form following finance, many of the era's new buildings had bricked-up recesses, awaiting the tax's abolition or increased owner wealth.

The window tax was repealed in 1851 with the increased production of glass during the Industrial Revolution. New glass techniques yielded relatively large sheets of moderately priced glass. Advances in furnaces, mechanization and new production methods—drawing the molten glass or floating it—offered new possibilities beyond traditional blown or cast glass. With ready availability at cheaper prices, glass was not simply employed for its transparent qualities. Rather, glass uses extended to cladding—as in curtain walls—where light transmission capabilities are not necessarily a concern. Glass evolved from a "luxury" product to one inseparable from modern architecture.

Iron and steel developments, of course, ran parallel to glass and metal-framing technology, giving

structure to glass expanses. It is ironic that the Crystal Palace rose in London the same year the window tax was eliminated in the 1850s. Transparency became an architectural medium, challenging architecture's traditional solidity. Cleaving the two materials, as in the Crystal Palace, conservatories became a requisite element of upper-class housing. These translucent spaces brightened adjoining rooms while offering leafy retreats. The era's great public conservatories showcased tender tropical plants, giving a figurative escape to the far-off lands of their origin.

Certainly, the Victorian greenhouse responds to a repressed demand for the light and lightness offered by windows and glazing. These same qualities remain desirable, yet are moderated by conservation concerns. In residential construction today, energy codes effectively limit glazed areas. For all the advancements in glass assemblies and windows, their insulation value still lags far behind opaque walls.

In public buildings—where energy issues dictate that glass must retard solar gains rather than retain heat—windows and glass assume other connotations. The "corner office," with windows on two sides, was a symbol of prestige for decades. More recently, glass has assumed less hierarchical, more democratic overtones. Norman Foster's reworking of the German Parliament in Berlin achieves openness and transparency with a glass dome and extensive glazing throughout. Minneapolis architect Julie Snow explores the translucent qualities of glass and other materials in workplaces.



Glass is a primary design material for the Crystal Court in downtown Minneapolis.

DON F. WONG

Continued on page 52

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Assessing energy

A program initiated by Northern States Power and the University of Minnesota helps area businesses reduce their energy consumption

By Lance Lavine

In the 1970s, mid-size Scandinavian buildings were the envy of conservation-minded design professionals in the United States because they used two-thirds the energy of our buildings. In the 1990s, NSP initiated a design-assistance program, Energy Assets, that has matched this energy-conservation standard for more than 100 Twin Cities buildings. The story behind this accomplishment testifies to the powerful possibilities of cooperation between an enlightened utility company and progressive design professionals.

In 1987, the University of Minnesota Department of Architecture received a grant to develop ways to improve the energy performance of regional mid-size buildings. The Weidt Group and Herzog/Wheeler soon joined this effort, as did NSP, to formulate what was to become the base of the Energy Assets program.

In this program the Weidt Group uses a computer-energy simulation program to help local architecture and engineering firms select envelope, lighting and mechanical-system options that reduce the energy consumption of building designs. NSP subsidizes the additional costs of energy-saving technologies in the proposed buildings. Herzog/Wheeler checks on these energy-saving measures once installed to make sure they are operating correctly. All this is accomplished within the tight time constraints under which contemporary design decisions must be made. Since the program's inception in 1994, more than 100 projects have par-

ticipated in this program with some surprising results.

A recent study of the first 80 buildings participating in Energy Assets reveals that energy savings, over standards put forth in the Minnesota State Energy Code, ranged from 20 and 45 percent, with an average of a 32-percent reduction during peak power use.

These savings might be attributed to two sources. Buildings that entered the program already were calculated to perform 14 percent better than called for by the Energy Code. The remainder of the savings, an average of 18 percent, was generated through the cooperation of the Assets consultant team, project architects and project engineers. The combined savings mean that this portion of our building stock will only consume two-thirds of the energy that it might have had it simply been designed to meet the legal standards put forth in the Energy Code.

Some building types have greater potential for energy savings than others, primarily because they house energy-intensive uses in the first place. Laboratory and health facilities come under this heading. Housing and schools fall at the other end of the scale, though significant savings are also possible in these building types.

What Energy Assets effectively has demonstrated is that our building stock can become more energy efficient with better technical information and wiser technological-design decisions, as well as with a little financial help to ensure that recommended measures are installed in buildings.

Two examples illustrate these savings.

A 150,000-square-foot laboratory and office building had savings of 45 percent over code with a peak electrical-energy reduction of 30 percent. This reduction was accomplished with a variety of energy-conserving strategies designed to work together to produce maximum savings at minimum cost. The strategies employed in this building included the use of more efficient lighting systems, variable-speed drives for the exhaust hoods, heat recovery, more efficient chillers and boilers, better control systems and the use of premium-efficiency motors.

In the second example, savings were more modest but nonetheless significant because the building serves a public function—short- and medium-term residential needs for a designated population—in which ongoing operating costs are critical. Annual energy costs were reduced from \$.79 per square foot to \$.49 per square foot, or 38 percent. Savings were accomplished through the use of daylighting sensors, electronic ballasts, high-efficiency boiler, chiller and domestic water heaters, variable-chilled and hot-water pumps, and high-performance windows.

There's a second yet potentially more significant outcome of Energy Assets. Design professionals always struggle to keep up with technological innovations in the building industry. Technologies and construction methods

Continued on page 54

THE BEST BUILDINGS ON EARTH ARE STILL BUILT BY HAND



More than a million bricks laid in a series of unique patterns, textures and colors make the Veterans Administration Health Care Facility in Detroit, Michigan, a striking example of masonry design by architects Smith, Hinchman & Grylls Associates. But masonry was chosen for more than its beauty and flexibility of design. Buildings built of masonry by skilled union craftworkers will outperform, outshine and outlast any others. Add to that the speed and efficiency of union masonry contractors, and you have a prescription for health care facilities that satisfies any schedule and budget. We're The International Masonry Institute, and we'd like to help you design and construct the best buildings on earth. Visit us on the World Wide Web at www.imiweb.org, or call us toll free at 1-800-IMI-0988 for design, technical and construction consultation.



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Placemaking

Architecture always has danced a line between art and pragmatism, providing necessary shelter while occasionally transcending commerce to become art. As such, architecture is the most powerful and influential of all art forms as it shapes our lives in innumerable ways. We gain a sense of place through architecture.

Nature exists on its own terms. Not until man changes the natural setting in some way—builds a hut on a mound, paints graphic images on an interior cave, constructs a glass-and-steel skyscraper, opens a storefront coffeehouse—does nature become a place.

One of this magazine's primary goals is to feature Minnesota's best new architecture. We often ask ourselves before publishing a new project: Does this building establish a meaningful place? This issue of *Architecture Minnesota* is no different as we look at the work Minnesota architects are doing beyond the state border. All the featured projects are about placemaking, creating architectural environments that are meaningful to the client and users.

Take the Jerstad Center for the Evangelical Lutheran Good Samaritan Society in Sioux Falls, S.D. The president, Dr. Mark Jerstad, who died before construction was completed, asked for a retreat and conference center for long-term caregivers that would open this devotional organization to the greater landscape and the community. The new building gives staff and visitors opportunities for learning, spiritual renewal and community building. As architect Julie Snow says, "We're not just building a shell around already in-place functions. We're creating something that will allow [the users] to change and grow."

Other featured projects are also about change and growth. The Heinavaara Elementary School in Finland employs innovative construction technology to create an open floor plan that encourages students, teachers, parents and community members to interact. "The school needed to be designed so it could function as both a school and heart for the community," says architect Bruce Jilk of Cuningham Group. Reaching out to the surrounding community was part of the design motivation behind the Miccosukee Resort and Convention Center in the Florida Everglades. Mark Swenson of Elness Swenson Graham Architects says that the design/build team chose rich, vibrant colors and forms to reflect the cultural traditions of the area's largely Latino population, while incorporating design elements from Miccosukee heritage. For our cover story on a western-Wisconsin farmstead, the focus was on creating a meaningful place in the country for a Twin Cities family. This growing compound of rural-vernacular buildings is a bucolic getaway for family, relatives and friends.

Establishing a sense of place goes beyond individual buildings. In her essay on coffeehouses, Peggy Lawless examines how coffee bars have helped build community in a car-dominated, suburban culture. "More than good coffee and an addiction to caffeine are drawing people to coffeehouses," Lawless tells us. "Coffeehouses, especially those that are owner-run, are offering people something rare in American society—a public place to linger, socialize and feel recognized."

As editor of *Architecture Minnesota*, I have been most drawn to buildings and sites that encourage interaction between different people, that create a collective sense of ownership. Recently, we published a book called *100 Places plus 1*, in which writers discussed favorite Minnesota places that appealed to them on a personal level. The best design often succeeds on the most personal level as it reaches out to the larger community.

This is my last issue of *Architecture Minnesota* as I prepare to move out of the state. When I came to Minnesota nearly 12 years ago, I was immediately impressed with the pride people shared for the state and the Twin Cities. In Minnesota, "place" truly has meaning. Though I am not from here originally, Minnesota always will be part of my collective home.

Eric Kudalis



PETER KERZE

Getting *A*way

A family's country retreat in western Wisconsin builds on the rural vernacular with an ever-growing collection of farm structures

By Eric Kudalis

In Minnesota, owning a summer cottage is almost a birthright. Yet the typical Minnesota cottage has grown to resemble in size and appointment a year-round house, with all the luxuries of suburbia. Apparently, Minnesotans like to rough it—but not too rough.

A Minneapolis family has taken the concept of a summerhouse to new levels with their farmstead on several hundred acres of rolling, hilly terrain in western Wisconsin near Lake Pepin. The idyllic setting, secluded



This family farm near Lake Pepin includes a stone-and-wood horse barn leading to a paddock, and a bright-red utility barn.

beyond paved roads, is a fantasy come true for the gentleman farmer. This work-in-progress looks as though it were plucked from the pages of *Better Homes & Farms*. Under the architectural direction of Todd Remington and his design team at Choice Wood Company in the Twin Cities, the farmstead has grown, piece by piece, to become not so much a farm but a playland for family and friends.

The clients, who have several small children, began to realize their dream in the country modestly enough when they bought the property, which included an old farmhouse, chicken coop and foundation from a barn. Since that time, they have added a six-

stall horse barn with chicken coop, horse paddock, implement barn with attached silo for a home office, garden house/greenhouse with nearby smokehouse, sheep barn, stone guest cottage overlooking a creek, and renovated farmhouse. That's only the beginning. In time, they plan to build a new Victorian farmhouse, small chapel, chalet on their private ski slope, and additional guest cottages.

Remington calls this a dream commission. And no wonder. He loves the outdoors, of which the job offers plenty, and he has the opportunity to complete an entire compound of buildings for a client that appreciates good design. For Remington, this is also an opportunity to strengthen his firm's architectural division.



The horse barn includes a chicken coop and hay storage. The two barns are oriented toward the existing farmhouse (far right), in which the architects expanded the kitchen, and designed and built two large country tables (opposite top).

Choice Wood, known more for custom construction and cabinetry than for architecture in its 16-year existence, is in the process of boosting its architecture division, which is now up to six people under Remington and president Nick Smaby's guidance. The farm's carefully crafted structures surely demonstrate that Choice Wood is up to the challenge of designing and building.

Remington and his team pulled on traditional agrarian references from the Lake Pepin region and Upper Midwest. There is nothing strikingly original about any of the buildings. Instead, they offer the inviting comfort of familiarity. The two main buildings are the bright-red implement barn and white stone-and-wood horse barn, both prominently in view upon approach along a gravel drive off an unpaved road. Remington oriented the buildings toward each other and the existing farmhouse, creating a grassy expanse between the three structures that is ideal for outdoor family activities. Built into the side of a hill, the horse barn is a true working facility in which six stalls on the lower level lead to a

paddock out back. Hay storage and a chicken coop occupy the main level. Ubiquitous barn cats, in between rubbing up against visitors' legs, keep a tight look-out for mice.

Opposite the horse barn, the implement barn straddles two worlds, designed for large-machinery storage and human comfort. Remington stationed machinery along one side under an open 2-story-high ceiling. The other half, walled off from the utility storage, contains light storage on the main level and a fully equipped home fitness center on the second level. The fitness center leads to the weekend office in the attached silo, where the client has a perfect bird's-eye view of his growing farmstead.

Although plans eventually call for building a new farmhouse, the design team set about renovating the existing farmhouse, most significantly the kitchen. Here they expanded the room by extending a wall beyond a former back porch and created one large kitchen. It's the perfect gathering space, open and modern while still retaining its country feel. The kitchen's centerpiece is two mas-



PETER KERZE





One of the farmstead's more charming features is the stone garden house/greenhouse, surrounded by a stone-and-wood picket fence. A small smokehouse stands adjacent to the garden house (center in above photo).

sive rectangular tables, designed by Sean Reynolds of Choice Wood, and fashioned from walnut trees taken from the site. These are the kind of tables every kitchen needs: big, heavy and permanent.

Perhaps the farm's strongest suit is its storybook charm. Take the stone garden house/greenhouse, built over an old stone foundation. Abutting a hill and surrounded by a rough-texture stone wall and picket fence, the garden house and garden feel set off from the rest of the farm, a quiet world unto itself. And then there's the first of several planned guest cottages. Reached via a wood footbridge over a spring on the far stretches of



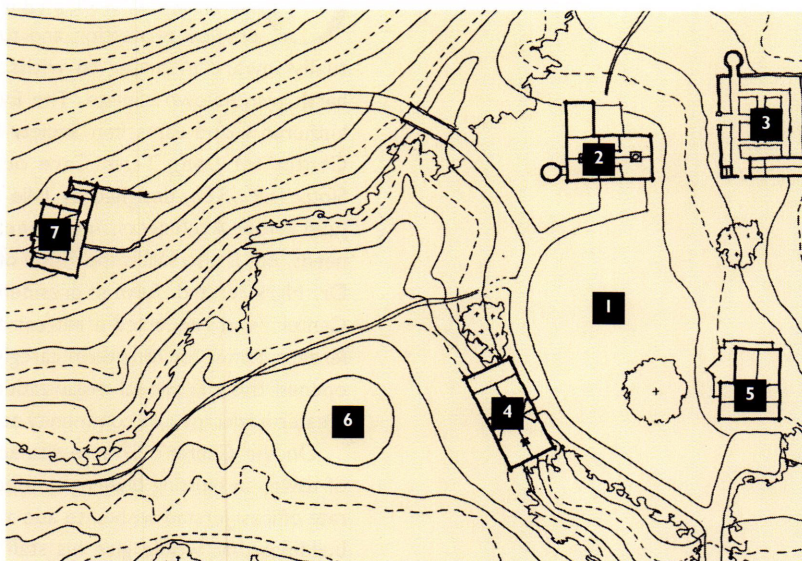
PETER KERZE



the farm, the 16-by-16-foot, stone-and-shingle guest cottage, designed by Reynolds, is something out of Hansel and Gretel with its peaked roof, window-sill planters, stone floor, wood-burning stove and steep ladder leading to a loft.

For this family, designing and building a farmstead from scratch is an opportunity to create its own storybook setting in the rolling countryside.

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staff to grow

On the *P*rairie

By Camille LeFevre

On the plains of South Dakota, it's often necessary for people to seek physical protection and turn spiritually inward in order to withstand the harsh, wind-blown climate. The Evangelical Lutheran Good Samaritan Society National Center for Long Term Care outside of Sioux Falls, S.D., designed by Julie Snow of Julie Snow Architects, Inc., meets these needs. But it also fulfills the vision of the late Dr. Mark Jerstad, former president of the Center, who requested a retreat and conference center for long-term caregivers that opened this devotional organization to the greater landscape and community at large.

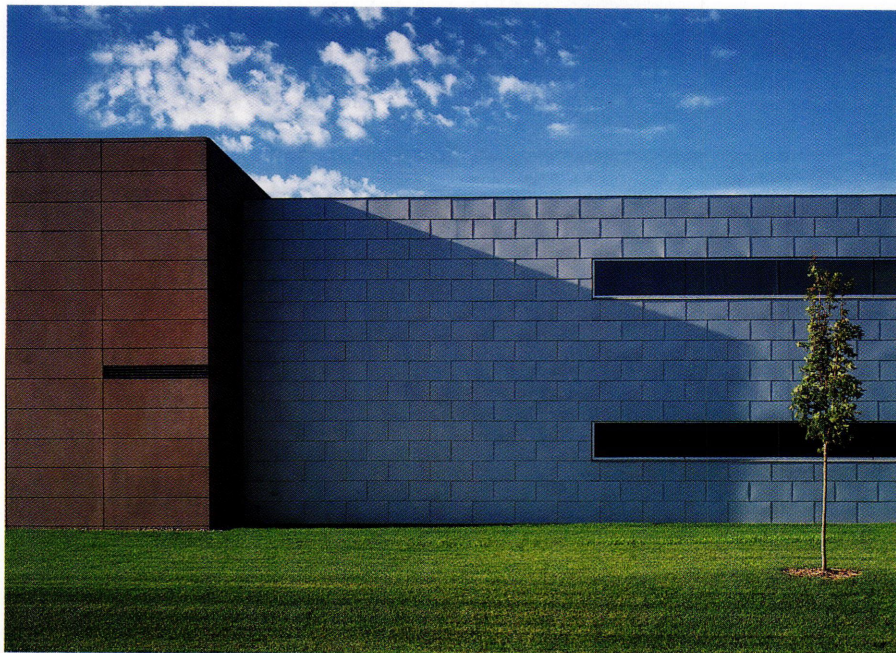
On the Center's 57-acre site southwest of town, an existing building housed corporate offices. Jerstad wished to add a series of buildings that would give his staff, conference and retreat visitors from Good Sam centers throughout the United States opportunities for learning, spiritual renewal and community building. Tom Oslund, then of Hammel Green and Abrahamson of Minneapolis and now with Tom Oslund and Associates, completed the landscape masterplan, which includes a pond. Snow was asked to do programming.

The result is a stunning, 49,000-square-foot structure that rebuffs northwest winds, opens to the south across the pond and

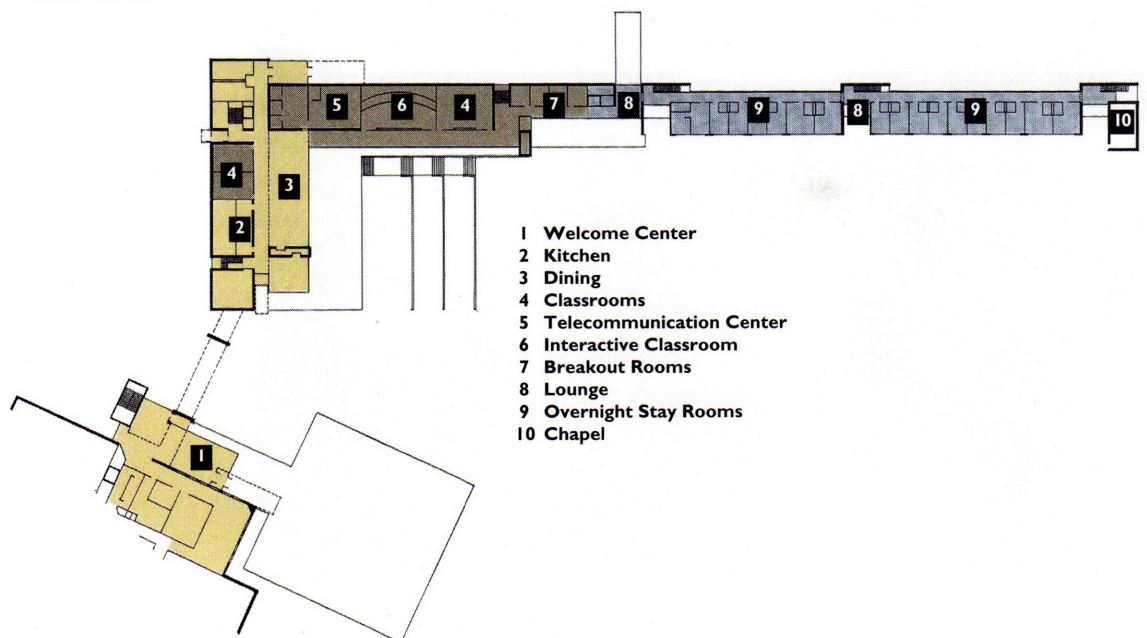
seamlessly blends Jerstad's requirements. A "hybrid project," as Snow calls it, the four-level building includes four distinct programs: retreat center, Institute for Long Term Care and its conference center, overnight-stay rooms for visitors, and common spaces including dining and lounge areas. In addition, the building houses a board room, administrative offices, chapel, dining and lounge areas, kitchen and exercise facility. It connects via skyway with the preexisting corporate offices.

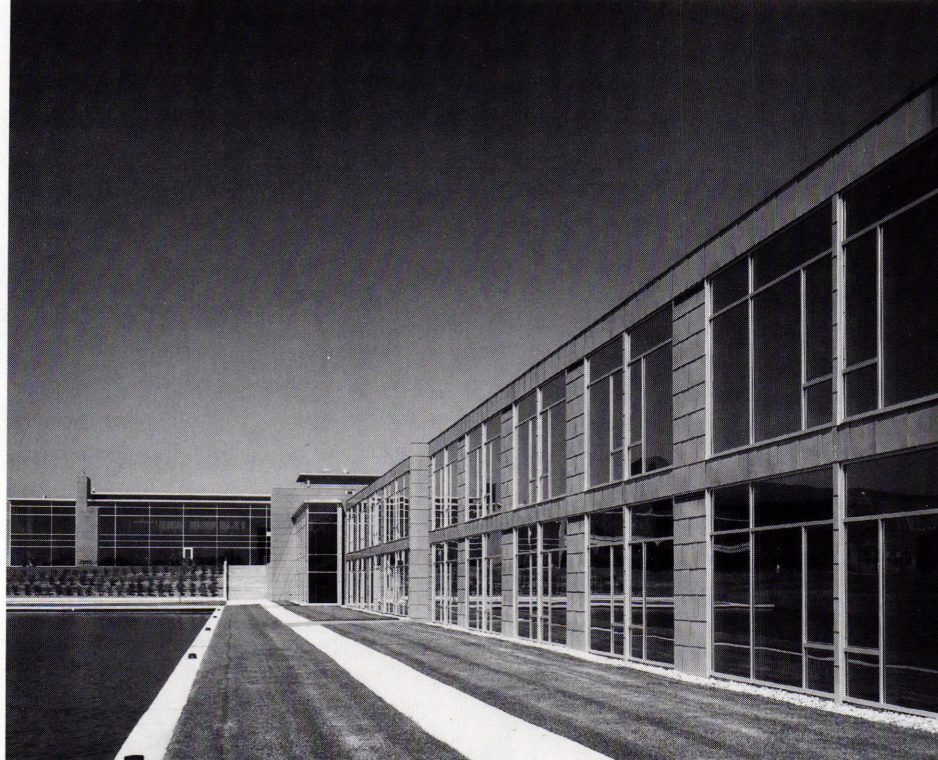
"The design had a lot to do with the program and a lot to do with it being in South Dakota," Snow says. "Building on the plains is all about creating this horizontal line. So we were interested in stretching the building out across the landscape and showing the subtlety of that landscape: while it feels and looks flat, it's really more like rolling ocean swells. We created a long flat plain that picks





Julie Snow wrapped the Good Samaritan building around a man-made pond to create a protected terrace on the 57-acre site in South Dakota. The building's horizontal massing reflects the landscape. Portions of the façade are sheathed in zinc panels (left).





up that swell. The building actually takes about a 12-foot drop in traversing the area."

The primary experience of the building, she continues, is "sunlight and connection to the landscape on the south, and a sense of protection to the north." To shield against strong northwest winds, the building's northwest corner is a dense, heavy wall of precast. Above the spaces enclosed by precast hover the wood roofs of the board room, Institute office and breakout areas, buoyed by bands of clerestory windows that provide connection to the sky.

To open the building to the south sun and pond, the architect wrapped the structure around the pond to create a protected terrace. On the far end, the single-load corridor of overnight-stay rooms, with floor-to-ceiling windows, faces the pond; the backside of the corridor is what Snow calls an "infill wall" and features exterior zinc cladding.

Also facing the pond is a 2-story glass curtain wall that fronts the lounge areas and dining room. Inside, the ceiling of structural wood decking adds warmth to the spacious, transparent rooms. Six-inch columns located 12 feet apart stabilize this frame and the curtain wall. The large, open common spaces and glass walls, Snow says, are intended to "make the organization a more integrated part of the community of Sioux

Falls. We wanted to literally have the organizing spaces be visible and welcoming to the greater community."

When not in use by the Good Sam organization, the building's common spaces are available for a variety of Sioux Falls community events. Also, the organization is creating partnerships with other groups studying long-term care, and will use the new Center for national conferences and workshops.

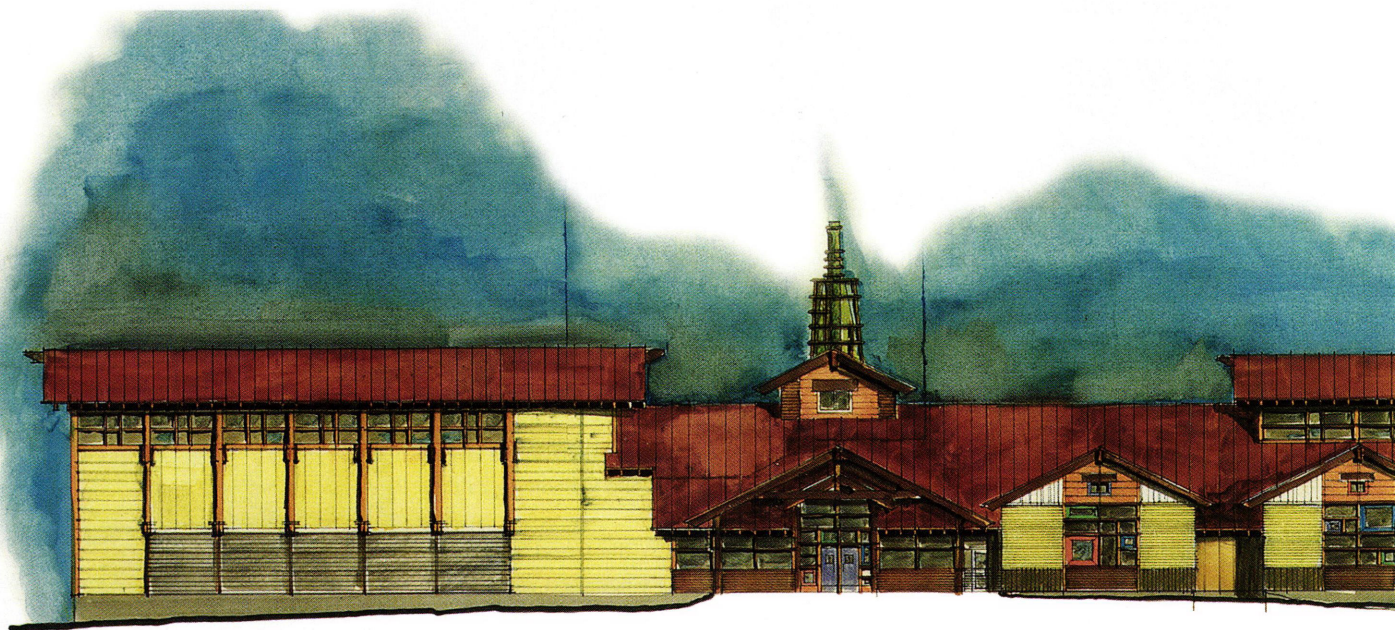
Snow claims her firm adheres to no particular functional type. "We tend to work for people who want to blow the doors off functional types of assumptions," she says. Jerstad was that kind of client, she continues. Halfway through the project, Jerstad died of cancer. "The building was his vision of the future," Snow says.

"So the openness of the building, this visual connectivity, was an important piece of what we were doing," Snow continues. "Our clients are often looking to us to change the way they operate. We're not just building a shell around already in-place functions. We're creating something that will allow them to change and grow."

Jerstad Center
Sioux Falls, S.D.
Julie Snow Architects, Inc.



The entire building is about sunlight and connection to the landscape, says Snow, who flooded the interior with natural light through an extensive use of windows. The dining room (opposite) faces the pond. Interior corridors (above) are visually exposed to the outdoors.



Finnish Design

The Heinavaara Elementary School in Finland is a wood-frame structure with an open interior plan.

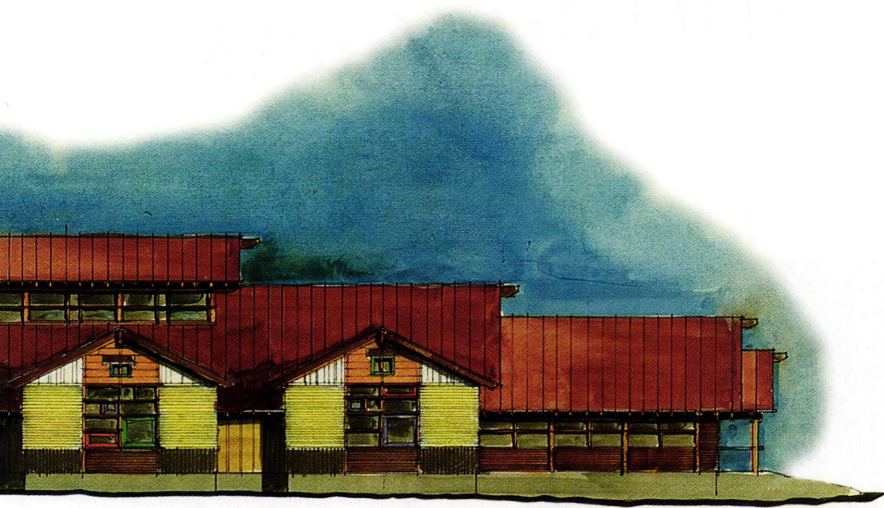


The Finnish culture is strongly rooted in myth and ritual, music and oral history. So much so, in fact, that Finland has its own national epic, "The Kalevala." So when Juhani Rouvinen, the mayor of the North Karelian town of Kiihtelysvaara (population 1,000), and Finnish architect Antero Turkki approached Cuningham Group of Minneapolis to design a new elementary school, they asked for a building that would reflect the region's Karelian heritage.

But the two men had also heard Bruce Jilk, Cuningham's education-architecture specialist, speak in Helsinki. They were intrigued with Jilk's alternatives to the traditional school design with double-loaded corridors of classrooms. Jilk espouses the idea that schools should reflect the way students

The Heinavaara Elementary School in Finland combines American construction techniques with Scandinavian architectural heritage

By Camille LeFevre



actually learn by providing a variety of spaces that encourage hands-on learning in different settings.

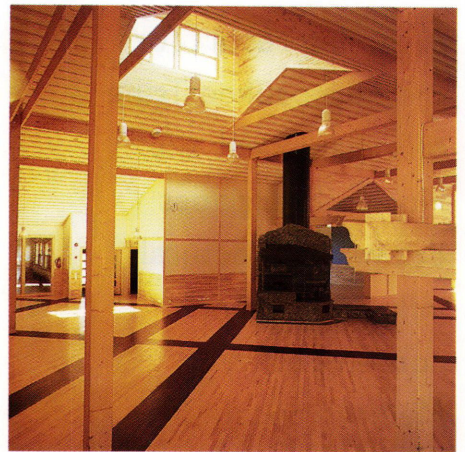
So the Finns wanted a school that supported this educational approach and was equipped technologically for the 21st century. "The Finns are the most technologically advanced country in the world," says Judith Patzke Hoskens, project manager. "Every one of them, it seems, has at least three cell phones."

Finally, the Finns had an economic motive: they wanted to use the project as an opportunity to learn North American wood-platform framing, then boost their local economy by exporting the technique—along with local wood—to the rest of Finland and into Russia.

"Traditionally the Finns have used balloon framing," Hoskens says, "which wastes a lot of wood and is a very slow construction process."

In response to the Finns' program and the community's objectives in creating an optimal learning environment, Cuningham Group created a warm, homey, lively school building for 109 children, preschool through sixth grade, that's become the rage in Finland. Not only have national broadcast and print media gushed over the new building, but "even the taxi drivers in Helsinki were talking about the school," Hoskens adds.

Why so newsbreaking? First, says Hoskens, the school is "a little avant garde in its open plan." The school provides a variety of different-size learning spaces that open



onto a larger group space that accommodates a media center, performances and some technical instruction. A cafeteria opens to a stage on the left and then a gymnasium, as well as onto the central gathering space. At the heart of the school and this large open space is a Karelian oven, in which potato pastries called Karelian pies are baked daily for students. The rooms can also be secured for community use in the evening.

Another stunning aspect of the school is the extensive use of wood on interior ceilings, walls and floors. Because the client wished the school to be homey, the exterior structure resembles a central building connected to several row houses. The entry canopy reflects traditional Karelian architecture, as does the school's metal roof. And to stave off Finland's long dark season, clerestory windows flood the central gathering space with light. Other windows are located no higher than 20 inches off the floor so even the youngest children can look outside.

"This is not a wealthy community," Jilk says "and the school needed to be designed so it could function as both a school and heart for the community." As a model for community economic development, 21st-century learning and the Kiihtelysvaara school-children's home away from home, Heinavaara Elementary School succeeds, as well. According to Hoskens, the mayor e-mailed her one day to say the only criticism his son had of the new school was that "the day is too short. I guess we made the school too homey."

Heinavaara Elementary School
Heinavaara, Finland
Cuningham Group

A gaming resort for the Miccosukee Tribe of Indians near the Florida Everglades draws architectural influences from contemporary Mediterranean styles and American Indian customs

By Eric Kudalis



CJ WALKER

Colorful Bets



The colorful casino is built on the edge of the Florida Everglades. Essentially a 9-story box, the building is enhanced with a lively façade. The main 2-story lobby (opposite) includes a broken-tile floor and fanciful column capitals.

Time was when Las Vegas and Atlantic City held the reins on gambling in the United States. Those towns became a mythic part of American culture, with their glittery hotels, glowing neon marquees and endless rows of gambling tables. While both towns have had their ups and downs, they are on the rebound again as the hunger for gambling continues to spread. Competition has grown stiffer since the Federal government legalized gambling on American Indian property in 1988.

Since that time, new casinos have popped up in virtually every state across the country as American Indians have capitalized on their new income source. Architecturally, these new casinos and "destination resorts" are tough to categorize. They are their own architectural genre, and the usual aesthetic criteria of good taste and decorum fall by the wayside. Many new casinos, including some in Minnesota, are downright ugly. Yet bad design certainly hasn't scared away customers. The casinos are doing big business, and American Indians are cashing in on the profits to build schools, community centers, libraries and other support facilities for their tribes.

To this mix of casinos and gaming resorts comes the Miccosukee Resort and Convention Center, a 271,500-square-foot facility 20 miles west of the Miami Airport on the edge of the Florida Everglades. Designed by Elness Swenson Graham Architects of Minneapolis for the Miccosukee Tribe of Indians of Florida as part of a





The cafeteria (above) includes a mural by YellowDog Scenic. Primary colors enhance standard guestrooms (right). An interior wall (opposite top) separates the gaming functions from other resort functions. A lounge area overlooks the main lobby (opposite bottom).



design/build collaboration with contractors Kraus-Anderson Construction Company and interior designer ICI Design International, the new resort is an explosive, in-your-face collage of colors and forms. Like the *Star Wars* movies, this may not be your cup of tea, but it's all quite well done and expresses a playful, uninhibited sense of fun with color.

Mark Swenson of Elness Swenson Graham says that the team proposed two possible design approaches for the Miccosukee Tribe: one that reflects traditional tribal customs and design, and another that reflects the surrounding area's largely young Latino population. Tribal chairman Billy Cypress says that the tribe was most interested in reaching out to the Latino community and designing something that ap-

pealed to the Hispanic client base while still incorporating elements of Miccosukee culture.

The architects readily slipped into the spirit of things as they pulled on Hispanic influences.

"We saw this as a chance to do something fun and modern," Swenson says. "I wanted the building to be jubilant and alive, like a Carmen Miranda hat. We said to ourselves 'let's make it feel like it's in Miami and no place else.'"

While wintry Minneapolis could use a splash of color like this, the building certainly looks quite at home in Miami, fitting in comfortably with those warm tropical colors adorning much of the region's architecture. The building is essentially a 9-story box housing a 302-key hotel, three restaurants, an 11,000-square-foot ballroom, a 22,000-square-foot gaming area, a 7,000-square-foot child-care/teen center and a health club, attached to an existing bingo and gaming hall.

Swenson calls the exterior, consisting of precast panels, plaster over concrete block, and cut-coral stone, a "decorated, massaged box." Surfaces—recessed, punched and protruding asymmetrically—are accented in salmon, mauve, aqua, yellow and sage. Visitors enter along a landscaped entry facing the Everglades and are ushered into a 2-story lobby.

The lobby is the centerpiece, with its broken-tile floor, giant glass-and-metal chandelier, bands of colored cut glass along moldings,

etched-glass balconies, and fanciful column capitals with colored glass pieces and Plexiglas. The gaming functions are internally focused while the resort functions are positioned along the building's periphery. Child care/teen center, health club, snack bar, retail shops, hotel front desk and administrative offices are on the first floor. These functions encircle the gaming area, which is set off by a funky, low-rise interior wall with a wavy top. The second floor includes a lobby bar overlooking the first-floor entry, buffet restaurant, fine-dining restaurant,

ballroom, meeting rooms and kitchen. Guest suites and rooms are on the floors above.

While the vibrant colors will appeal to the Latino culture and out-of-town tourists looking for an eye opener, the architects incorporated elements from Miccosukee heritage in key spots. A full-size wall mural in the cafeteria, painted in Minneapolis and shipped to Florida, depicts Miccosukee rural life. Everglades sawgrass is abstracted as decorative elements along translucent cove lighting in the ballroom, and as exterior wall sconces at the three entries. Geometric patterns of traditional Miccosukee clothing highlight carpeting, borders and other interior surfaces.

The tribe has invested its profits in a K-12 school, health-care clinic, judicial center and halfway house on its reservation in the middle of the Everglades, all designed and built by Elness Swenson Graham, Kraus-Anderson and ICI this year. In addition, the tribe is looking beyond its own boundaries, promoting legislation to protect the Everglades from destructive development and pollution.

For patrons, though, the facility is all about having a good time. Swenson says that, at times, he felt some trepidation using so much color, as might be expected from any cautious Minnesotan. Yet if you can't pull out all the stops for a tropical facility, where can you?

**Miccosukee Resort and
Convention Center
Miami, Fla.
Elness Swenson Graham Architects, Inc.**

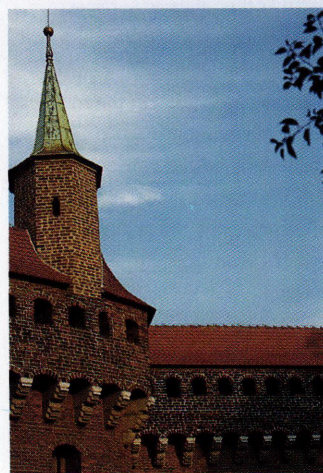
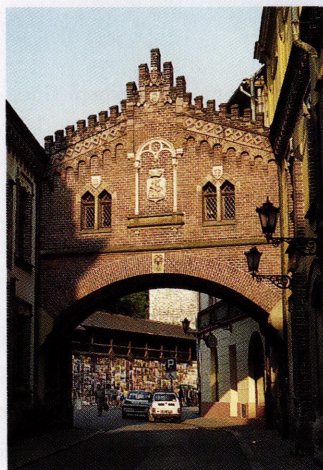


Ten years after the fall of Communism,

Krakow polishes its historic architecture

as it reemerges on the European scene

Poland



Ten years ago the Iron Curtain fell in central Europe, ushering in a decade of vast change on the continent. The magnitude of change varies from country to country in the former communist eastern block, with some countries more successful than others in building a market economy and democratic political system. Such countries as Poland, the Czech Republic and Hungary have celebrated the 10-year anniversary with admittance into the North Atlantic Treaty Organization. Other countries, such as those in the Balkan area, continue to struggle with ethnic, political and economic turmoil.

To understand present-day Poland, Polish citizens stress that one must know the past. Indeed, Poland has led the way toward a free society despite a tumultuous history of wars. At times, Poland ceased to exist as a political entity as it was conquered by other nations. Occupied by Germany, Poland bore the brunt of World War II as millions of its Jewish citizens were exterminated in concentration camps built on Polish soil.

As with other European countries caught in the crossfires of World War II, Poland lost many cities, the most dramatic being the destruction of Warsaw's central district. Reconstruction under communist rule further diminished Warsaw's once-bright luster with the construction of anonymous concrete bunkers. Yet with the 10th anniversary, Warsaw is seeing a building revival and transformation as international corporations seek a presence in the city.

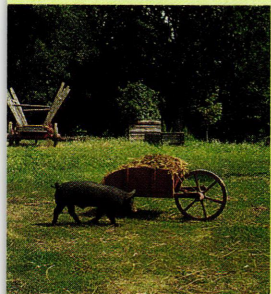
Despite the devastation of World War II, Krakow, the first Capitol and trading center of Poland, escaped large-scale damage. Krakow's good fortune was shared by such neighboring central-European models of historic architecture and urban design as Prague, Budapest and Vienna, all joined via the Vistula River. For Krakow, the Vistula River historically served as a model of commerce and transportation, linking the city with northern Poland and the Baltic Sea. Amber, an important trading commodity found in northern Poland, was moved along the Vistula route running through the center of Poland to the Adriatic Sea in southern Europe. Amber is still sold throughout much of Poland, and can be found in shops along almost every street in the old town of Krakow.

Poland's cultural history flourished while Krakow was the capital for 500 years

Once the bedrock of our culture,
the traditional family farm is slowly
slipping into the past



Agrarian journal



As each step brings you closer, smell, sound and touch are all confirmed by sight. It may be the rank odor of mud and manure glistening on the backs of hogs, round crusty cowpies scattered at your feet, meadowlarks warbling from fenceposts, the scent of fresh-baked bread wafting from farmhouse windows or coarse sheep's wool soapy with lanolin that bring on memories laced with nostalgia. Or perhaps it's the clean, bright ocean of air that frames barns and butterflies, wildflowers and wheat, combines and chicken coops.

But at the sight of a bloated calf lying in the barn, thoughts of death mingle with the scent of baled hay. Muscles remember hours, days, weeks of strain as sweat slides down the sunburned necks of men and women working the fields. To many urban Minnesotans, old farms provide sensory transport to another time and place that are hauntingly real.

The architecture of the farmstead—the farmhouses, corn cribs, barns, sheds and stables, even in their most worn, skeletal forms—also houses reminiscences. The landscape in which the farm is situated is a patchwork sense of place that, like Proust's madeleine, sends those with farming in their bones off on memory tangents of solicitude and sorrow. More likely than not, for many of us, a visit to an old homestead is an acknowledgement of loss.

Preserved farmsteads like the Oliver H. Kelley Farm in Elk River, operated by the Minnesota Historical Society, and the Gibbs Farm Museum in St. Paul, run by the Ramsey County Historical Society, fulfill an important function: they return us, however briefly, to our farming roots. At Gibbs Farm, a seven-acre living-history museum and remnant of an original 160-acre homestead, interpreters in period dress focus on the architecture and lifestyle of the 1800s. Jane and Heman Gibbs and their children were truck farmers, growing vegetables and producing milk, butter and eggs to sell in the burgeoning city of St. Paul.

The property includes the site of the Gibbs's sod dugout (which they lived in from 1849 to 1854), and the original log home that through several additions was enlarged into a luxurious house for the

late-1800s. Two barns are on the property. A tipi commemorates the presence of the Mdewakanton Dakota, who were friends of Jane Gibbs and used the site as a rest stop on their migration route between winter camp and summer ricing grounds. In a one-room schoolhouse, built in 1878 and moved to the site in 1966, schoolmarms teach visiting students their ABCs.

The 189-acre living-history Kelley Farm preserves larger-scale agricultural practices of the late-1800s—a transition period from subsistence farming to market farming (selling crops and livestock for cash). Interpreters dressed in well-worn period work clothes rake hay, pickle beans and tend farm animals. In the garden grow 19th-century vegetables from nonhybrid seeds. The fields are plowed, and crops planted and harvested with nonmechanical equipment pulled by oxen. In the farmyard are breeds of domestic animals no longer sought after by livestock producers, including lineback cattle, Southdown sheep and Berkshire hogs.

In the interpretive center, a modern underground building with prairie blooming across its roof, materials indicate that Kelley was more an idea man, organizer, publicist and politician than a farmer. Kelley's "natural implement was the printing press, not the plow," although he used "his engaging persistence in exploiting the print medium to gain audience" for advances in agriculture.

The existing farmhouse, built in 1876 on the first house's foundation, was intended to reflect Kelley's elevated status in the community. But Kelley never lived in it. One daughter ran the farm after Kelley moved to Florida to speculate on new development. The house was dubbed "Kelley's Folly" and the property sold to the Historical Society in 1961.

Farm museums like Kelley and Gibbs preserve the architecture, lifestyle, sensory stimuli and sense of place that conjure feelings about family heritage, convey the reality of Minnesota's early settlement farms and feed our nostalgia for a "simpler" time. Such places spark discussions about the meaning of the farm and the role of farming in

Text and photos by Camille LeFevre

chair, kitchen stool, and several other items. The designs were curvaceous, almost playful, all rendered in a whimsical, seemingly casual hand. To Rapson's surprise and delight, Knoll "almost cried when he saw them. He hadn't expected anything so exciting." Walter Baermann, the firm's head of design, was struck by the furniture's "personality," calling it a quality that "must be kept and not lost, even in the smallest item."

Knoll presented Rapson's designs to Kellet, together with a line of "thermal ware," including ice containers and cocktail shakers, that the Planning Unit had developed to coordinate with the furniture. Knoll subsequently came up with plans for as many as twenty coordinating pieces that would use standardized metal parts.

The Kellet deal fell through that summer. Knoll turned his attention to General Bronze, Virginia Lincoln, and Montgomery Ward. Each company invited Knoll to submit designs. Again, he solicited Rapson's help. The result was the "Rapson Metal Line" of furniture, suitable for either indoor or outdoor use.

A Brief Setback

Although Knoll was able to convince manufacturers (such as General Bronze and Virginia Lincoln) and retailers (such as Montgomery Ward and Sears, Roebuck) of the value of the Equipment for Living project generally and the Rapson Metal Line specifically, the economics began crumbling when he brought the two worlds together. The machinery necessary for production, while not expensive, was new and would require special skill to operate. Each piece of furniture would generate only slim per-unit profits, not an attractive prospect to industries accustomed, during wartime, to producing relatively few big-ticket goods at high profit margins. As a result, no substantial deals materialized.

Knoll was not one to dwell on setbacks, however. As Rapson put it, "Hans was on the go every minute, thinking every second about how to expand his business.... But on top of that, he was completely committed to modernism. He was one of the few people who understood contemporary design and appreciated the place it might play in postwar America. And this at a time when all anyone could do was very traditional."

He accordingly turned his sights toward finding a means of exciting the general public in

a direct way about postwar design possibilities. Once more, he enlisted Rapson in the effort.

The Rapson Line

Rapson created a series of a dozen chairs that Knoll dubbed "The Rapson Line." During the last half of 1944, Rapson traveled to New York City every few weeks to work with Knoll Associates technicians assigned to fabricate the designs. All the items were made of wood and were developed in compliance with wartime restrictions.

Viewed in conjunction with the Rapson Metal Line, the Rapson Line reflected in furniture design many of the interests that, later, would characterize Rapson's residential architecture: affordability; utilization of new materials and advances in fabrication techniques; and exploration of new forms to accommodate the changing needs of modern life. Rapson articulated these interests in letters and interviews during the mid- and late-1940s, in the process helping the Knoll firm make the case not just for his set of products but for modernist furniture generally.

• First, and foremost, Rapson observed, the form of furniture must follow its function. A

design must demonstrate an understanding of the relatively constant physical need to support the body yet also reflect, through the designer's creative expression, how those needs take different forms in the constantly changing patterns of contemporary styles of living.

• Second, the furniture designer must consider the potentials and limitations of new materials and the attendant processes of fabrication and manufacture. The universe of possibilities was exploding: Plywoods, metals, fabrics, and plastics could be bent, laminated, molded,

die-stamped, or otherwise machined in unprecedented ways. The key was to use these innovations "truthfully,...maximizing use per pound of material," in order to enhance comfort and produce ease and flexibility of use.

• Third, modernist designers must be patient. For a public unfamiliar with novel forms and materials, the new products might appear to be strange, cold, unattractive. Such resistance could be gradually surmounted by presenting simple, well-designed forms: "[I]t will be only a matter of time and exposure before people begin to understand them, associate them with our age, and accept them."

Manufacturing for a Mass Market

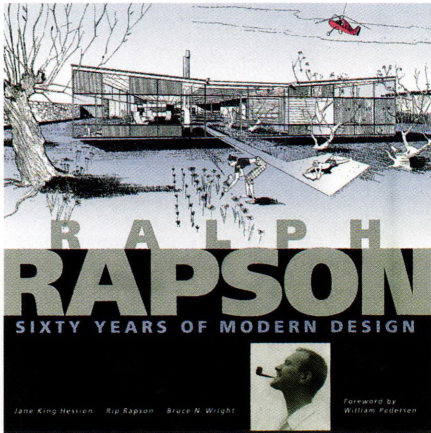
Knoll began manufacturing the line in 1945 and marketed it aggressively from the start. He hired the prolific graphic designer Alvin Lustig to create an advertisement showing a pipe-smoking Rapson silhouetted against his plywood progeny; variations on the ad ran in newspapers and magazines nationwide. The ads drew attention to a number of the most popular items in the line, such as a low-back

Continued on page 55



Rapson's long-time interest in furniture design led to an

innovative line of modern products for Knoll in the 1940s



The following is excerpted with permission from Ralph Rapson: Sixty Years of Modern Design, by Rip Rapson, Jane King Hession and Bruce N. Wright, published by Afton Historical Society Press, P.O. Box 100, Afton, Minn., 55001; (800) 436-8443. Copies are available at area bookstores, the AIA Minnesota office or directly through the publisher.

Rapson had been fascinated with furniture design since his days at Cranbrook. While there, he had filled notebook after notebook with sketches. He talked at length with Harry Bertoia, Charles Eames and Eero Saarinen about the possibilities of new materials and new fabrication techniques. But it took another Cranbrook friend, Florence Schust, to move Rapson's designs from paper to the factory.

In the early 1940s, Schust drew the attention of her future husband, Hans Knoll, to Rapson's furniture drawings. Rapson had relocated to Chicago at about the same time. While in Chicago, Rapson's relationship with H.G. Knoll Associates, the New York City-based firm Hans had started in 1938 as Hans G. Knoll Furniture Company, would blossom.

RALPH RAPSON

and the Knoll Years

Equipment for Living

When Knoll introduced his first line of modern furniture in 1941, the "600 Series"—a group of cherry wood storage units and curvilinear chairs with webbed seating supports by the Danish designer Jens Risom—he was bucking prevailing taste among an American public more accustomed to reproductions of Chippendale than to spare modernist designs. Yet Knoll was on a mission. He believed that the postwar period would be a time of change and optimism in the United States, conducive to a greater receptivity to modern design—in housing, furniture, and other domestic needs. Coupled with the potential to apply the techniques and materials of industrial mass production to household items, this receptivity would, in Knoll's view, put modern furniture within reach of many American families.

Knoll's vision of postwar American life bore a striking resemblance to that of John Entenza, whose Case Study program sought to create prototypes for housing that most returning GIs and their wives could afford. As Entenza would do a short time later, Knoll decided to launch a research-and-design project; he called it "Equip-

ment for Living." A Knoll brochure released in about 1944 described the project as ushering in a new standard of living in which Americans of modest means could "demand amenities heretofore reserved for the few." The design, production, and manufacture of furniture and housing would be more closely aligned, enlisting "the most talented contemporary house designers to create furniture appropriate to new surroundings."

Knoll invited Rapson and eight others—Serge Chermayeff, Charles Eames, Joe Johansson, and Eero Saarinen among them—to participate in his firm's new Planning Unit and help him realize the Equipment for Living project. Each designer would present six or seven product designs in "well-coordinated groups" to promote a consistent interior for a typical house or apartment. Specifically, Knoll requested that each prepare three sets of drawings: a typical floor plan to provide a picture of how an average family "lives today"; the six or seven furniture and product designs that expressed a concept for Equipment for Living; and an "ideal" plan to house those "pieces of equipment."

With the designs in hand, Knoll solicited manufacturers such as the Kellet Air-Craft

Corporation, General Bronze, and Virginia Lincoln (a manufacturer of molded-fiberglass caskets) as clients, hoping to get them to see the potential of converting their wartime production skills into peacetime uses. Kellet was the first client. Because it specialized in aluminum, Kellet requested that the Equipment for Living line be designed in that metal. Although most of Knoll's furniture up to that point had been fabricated in wood, Knoll was attracted to Kellet's request. "Hans believed that the horizon of industrial materials was limitless," Rapson recalled. "His bias was not for particular materials but for any approach that projected new directions in furniture." Aluminum's rust-free, durable qualities and the varieties of its production forms—stamped, chip-cut, tubular, and others—suggested to Knoll the possibility of creating an outdoor line. In early May 1944, Knoll gave the Kellet assignment to Rapson.

Designs for Kellet

Within three weeks, Rapson flew to New York City to show Knoll his sketches for a tea wagon, side table, outdoor chair, folding

Text and photos by Charles Scott

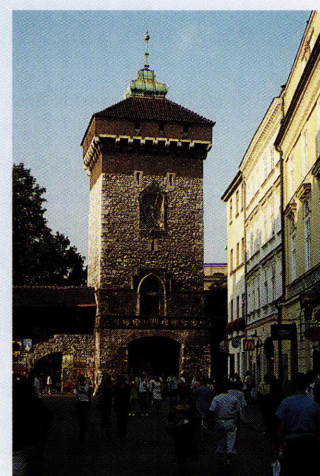
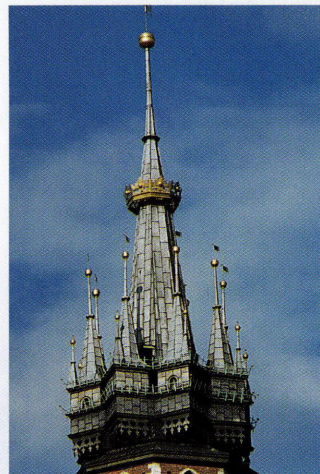
through the country's Golden Age in the 16th century. Political climates change, however, and the capital was moved to Warsaw between 1596 and 1609, along with the cultural and political life of Poland. Krakow soon lost some of its autonomy as it came under the rule of the Austrian Hapsburg Empire in the late-18th century. Krakow only reemerged as the cultural and artistic center of Poland after World War I. Unfortunately, the sound of Nazi boots followed by communism's Iron Curtain thwarted much of the cultural and artistic activity that prevailed before World War II.

Yet the fall of the Iron Curtain has revived Krakow. The city center extends along the Royal Way, from a fortified bastion, Barbican, along medieval streets through Market Square to the royal castle. The current street configuration is unchanged from its conception in the 13th century, while the building façades have evolved randomly with each new architectural style.

Entering the Market Square, Rynek Glowny, one is reminded of Poland's painful past with the sound of a lone trumpeter in the church of St. Mary's high tower. During the Tartar invasion in the mid-13th century, a trumpeter played the "Hejnal Mariacki" to warn citizens, only to be silenced midway through the song by an invader's arrow. That middle fragment of the "Hejnal Mariacki" is heard upon the hour in the town square and on many Polish radio stations, respectfully ending the song when the arrow pierced the original trumpeter's throat.

Surrounding Market Square are some of Krakow's finest examples of early-20th-century architecture, rendered in Secessionist and Art Nouveau, a style found in such other well-preserved, central-European cities as Prague, Budapest and Vienna. Sukiennice (or Cloth Hall) is Market Square's centerpiece. Serving as a symbolic link to the ancient amber trade with its numerous amber and folk-art stands, Sukiennice was once the mandatory trading point for merchants passing on their way to other locales.

The turmoil of this century is still felt as Poland and other former communist, eastern-block countries struggle to reestablish themselves in the world. Fortunately, Krakow has been able to retain its architectural and urban-design heritage, as seen in this sample of images.



Krakow landmarks include a bridge to the Czartorski Museum over Pijarska Street (opposite page, top); the Barbican, former town fortification (opposite page, bottom); Gothic tower of St. Mary's Church (this page, top); Sukiennice, Cloth Hall (above center); Florianska Gate, beginning of the Royal Way (above); Margrave House, No. 47 (far left); and an open-air market outside St. Mary's Church (left).

contemporary American culture. They provoke us to question the technological innovations that virtually eliminate our dependence on nature's cyclical bounty.

Yet, there is something sad about one's family heritage becoming museum quality; something irrevocable about farm as artifact. It appears our culture is already so removed from our rural heritage—arguably the center of our national identity, once the source of our groceries, and the origin of our work ethic, bootstrap mentality and rugged individualism—that it's become an antique in need of interpretation.

Do we have any other choice? As the corn rows, alfalfa fields and prairie pastures are paved over with highways, developed into strip malls and subdivided into suburban lots? As corporate agriculture procures land, denudes it of character and plants monoculture crops sustained by tons of chemical fertilizers? As a family's ties to farm culture—to a generation that endured the boom and bust, the isolation and infestations, the hours of back-breaking work and moments of soul-stirring beauty that accompany an intimate association with the land—are severed with the passing of the last farming generation?

In January, my paternal grandfather died at 98 years of age. While he still owned farmland in South Dakota, he hadn't lived there or farmed in 30 years. No matter. With his death I suddenly felt unmoored, free-floating; my grief embedded in the farming roots Grampa embodied, in the blood ties with a landscape and heritage uprooted forever.

In June, relatives converged on the small town of Northville, S.D., to inter Grampa's ashes not far from where he and Grandma had farmed for 20-some years. After the hole was dug, the ashes interred and flowers placed on the headstone we'd set the day before, the family was ready to tour. My father, his brother and two sisters were eager to visit the old homesteads, and I was eager to hear their stories.

Traveling in a caravan, we arrived at the first site. No buildings stand. Twenty years earlier I'd been here with Gram, chauffeuring her on a private family history tour. We'd found the rusty remains of Gramp's old Hudson, and talked about the hard work of being a farm wife and the pride she took in her gardens. Now this landscape of rolling hills, wet swales and salt flats evoked another set of Depression-era memories.

There was a start-up farmer who tried to pull a plow behind a Jeep, got mired in gumbo and had to be rescued by my dad. As a kid, one of my aunts was in charge of the hogs and chickens; another took care of the horses, eliminated excess cats, helped birth calves. Dad drove farm machinery and worked in the fields. Responsibilities overlapped. No one wore shoes unless they had to. They dared each other into riding unbroken mares. "We made our own fun," they said.

The second homestead is still a working farm sold to family friends. The old barn blew down in one of last summer's tornados. But we all trooped through waist-high quackgrass to peer into the outhouse. One aunt looked for Gram's roses in a weed patch where the farmhouse used to stand. My uncle remembered the machinery stored in the shed. My father recalled selling the sheep to pay for my mother's engagement ring.

Afterward family members parted happily, having remembered our shared sense of place. I left filled up with stories and laughter, with a revived sense of connection with my relatives, with a greater understanding of the culture and landscape they know so intimately. Then in July, Gram died at age 96. She too had long abandoned the farming life. But to say that her passing compounds my grief only skirts the surface, as my ties to a generation that once found spiritual sustenance and a livelihood in the land continue to unravel further.


Solace lies in memory and in the opportunities to tell, and listen to, the stories. Visits, photographs, letters, story telling help us grieve losses of people, of land, of culture once intertwined. My dad still lives on his farm, although he's planted his fields in trees and has sold his beef cattle; neither my brother nor I are poised to take it over. In this agricultural state and elsewhere, our founding generation of farmers is largely gone.

As today's aging population of farmers struggles with late-20th-century economics and agribusiness holds out enticing offers to buy the family farm, one wonders: Which farms and ranches now scattered throughout the state will be consumed by corporations and which will become historic sites?

Members of the Gibbs family worked their land until the 1940s, a mere 60 years ago. That site also includes a barn built in 1958, a structure only 41 years old. In my mind, it's too soon for farm as artifact. And yet how else are our senses to be stimulated to recognize our cultural origins? What other buildings house such memories that help us acknowledge loss? And where else can you walk landscapes that recall a generation's youthful optimism and fertile hopes?



Preserved farmsteads like the Kelley Farm in Elk River (above) and Gibbs Farm in St. Paul (opposite) are museums that return us to our agricultural roots.



gathering grounds

By Peggy Lawless

Coffeehouses
have become our
new town squares
in a suburban-
sprawl world

All, all are gone, the old
familiar faces.

—Charles Lamb
“The Old Familiar Faces”

Four years ago my family and I abandoned the city and moved to a suburb. We gained a bedroom and bathroom, but lost friends and a sense of place. Now, if people ask me where I live, I tell them Bloomington in an apologetic, almost defensive, tone. I spoke with far more pride when I had a Minneapolis address.

There are no sidewalks in my suburban neighborhood. Expanses of lawn and barricades of trees separate the homes on our cul-de-sac. Fifty years ago three-bedroom ramblers began replacing the horse barns and apple sheds on the site. Since then, rings of cities have displaced farmland across the Minnesota River. Each workday evening, commuters clog a nearby freeway entrance ramp, eager to reach homes that skirt the southern edge of the metropolitan area.

Since moving to this second-ring city, I no longer listen for the sound of broken glass on summer nights or keep my house locked at all times. The sweeping view of the river valley exhilarates me. At the same time, I find myself missing the proximity of neighbors and the easy opportunities for talking as we mowed our small yards or sat on our stoops. I miss being able to walk someplace, anyplace—to the corner grocery store for a carton of milk, to Rick’s Ol Time Café for a greasy breakfast or to Java Jack’s for a latté. Alone in my home office, I especially miss a place where I can happen upon friends and meet strangers.

Social scientists say our sense of community is created by “the small, even mundane, communicative practices of everyday life,” such as greeting the mail carrier and talking with passersby on the sidewalk. These chance encounters on neutral ground—street corners, coffee shops, taverns, post office lobbies, playgrounds and libraries—connect us to our neighbors and help us

develop trust in each other. In *The Death and Life of Great American Cities*, Jane Jacobs writes that most public contact “is ostensibly utterly trivial but the sum is not trivial at all.” Casual public contact gives people a sense of neighborhood identity and engenders respect.

The coffeehouses that have sprung up throughout the nearby Twin Cities seem to offer the chance for the easygoing sociability that I crave. Only a few coffeehouses were in business when I moved to Minneapolis in 1986. By 1995, more than 100 cafés dotted the neighborhoods of Minneapolis and St. Paul, and today there are close to 200 throughout the metro area. The majority of these coffee bars are the offspring of independent owners, not outlets of national chains. Where I lived in Minneapolis, I could walk to Mojo’s, Crema Café and Java Jack’s. In Bloomington there are only three coffeehouses outside of the Mall of America: a Starbucks in a shopping center, a Caribou Coffee in an upscale grocery store, and an espresso counter in a warehouse supermarket. All have an impersonal feel. All are in driving—not walking—distance of my home.

The car is king in Bloomington.

Four-lane arteries sever the neighborhoods, parking lots dominate the landscape of strip malls, and driveways and garages define the residential architecture. Architect Moshe Safdie believes we have replaced the intimacy of our communities with the isolation of our cars in our desire for “freedom, expansiveness, privacy and flexibility.” Postwar suburbs are less like communities than “agglomerations of houses, shops, and offices connected to one another by cars,” according to the authors of *The Second Coming of the American Small Town*.

This country developed in a particular way because of the automobile, and you can’t just push a button and change it.

—Henry Ford II, *Time*, 1975

In my suburban neighborhood I recognize people more by their cars than by their faces. The older couple two doors down drives a carry-all. A Cadillac transports the retired physician who steers with eyes forward and windows raised. The houseful of grown children double-parks their fleet of cars in the driveway. And at the very end of the street a gray-haired man roars by in a blue convertible. After much persistence, I finally get a wave back from these neighbors as they drive by.

The ache for home lives in all of us, the safe place where we can go as we are and not be questioned.

—Maya Angelou, *All God's Children Need Traveling Shoes*, 1986

In search of a place to mingle with others, I become an observer—and a participant—of café life. For nine months I visit 30 cafés at all times of the day and night, on every day of the week. The popularity of Twin Cities cafés intrigues me. Is it just an addiction to caffeine and a blossoming taste for specialty coffees that attract people? Or do cafés provide something more, something that counters the anonymity and fragmentation of modern-day living? Could they satisfy my need for a sense of community and belonging that I haven't found in Bloomington?

What strikes me most is the homelike feeling in many independent coffeehouses. Rumpled couches, piles of books and games, and background music entice people to put up their feet and stay awhile. The cafés I visit are not white furniture, “for company only” showrooms. I find a spot where I can watch and write and no one pressures me to make space for incoming customers. I feel comfortable spreading out and settling in.

The worn chairs and mismatched tables reassure me that I am part of the family and not just a customer in a café. “If there isn't a ratty couch, it's not worth going in,” Jules Carlton, the manager of Sovereign Grounds, tells me. Jules avoids the predictable look and sterile ambience of chain coffee bars where the wall decorations are prescribed and furnishings are color coordinated. In her coffeehouse, couches and a big toy box attract get-togethers of the neighborhood moms, and photographs of their children cover a wall.

At the Gathering Grounds, a coffeehouse that sits beneath the airport's flyway on the edge of Minneapolis, a collection of garage-sale sofas fills the fireplace room. Its clutter reminds me all too well of home and I itch to rearrange the jumble of furniture. The customers seem oblivious of the disorder. They overlook the leaning stack of flattened boxes, a pyramid of cleaning supplies, the floor strewn with toys, walls feathered with neighborhood notices and crumbs on the worn carpet.

Teresa Connor says people are drawn to the Prairie Star Coffeehouse because “it feels like their grandmother's kitchen. It is a home away from home.” In a neighborhood of turn-of-the-century houses and apartment buildings, the Prairie Star keeps company with gritty brick buildings and loading docks on a busy St. Paul street. Inside, assorted lamps cast warm light on the tables painted red, yellow and blue. The Prairie Star flour-

ishes from the ingredients that Teresa believes connect people—an open design that encourages interaction and a sense of playfulness and aesthetics.

Teresa built her business on values she learned while working as a social worker. As the unofficial “licensed clinical espresso jerk,” she dispenses nurturing as well as cappuccinos. “People desperately want places where they can be recognized,” Teresa says. At the Prairie Star, customers and staff greet each other by name and sometimes form friendships.

In my new suburban hometown, I receive friendly customer service but recognition is rare. The transactions I make in superstores, shopping centers, malls and chain restaurants are usually devoid of human warmth. I have no favorite spot where I can meet friends for conversation, no place where I can anticipate seeing acquaintances.

Postwar city planning is largely to blame for the lack of gathering places. According to New Urbanist architects Andres Duany and Elizabeth Plater-Zyberk, the layout of suburbs restricts “people to their houses and cars; it discourages strolling, walking, mingling with neighbors.” My neighborhood is a case study on how to reduce casual socializing. There are no sidewalks or public places for congregating. Streets end in cul-de-sacs and chasms of space separate the houses. As I walk in my neighborhood, the deep set-backs of the houses make it awkward for me to strike up conversations with people I see.

Moving from a house with a front porch to one with a backyard patio, I find it more difficult to get to know my neighbors and easier to be annoyed by their barking dogs. The dominant suburban house design looks inward rather than linking with the street and neighbors. Jaquelin Robertson, designer of Disney's model city, Celebration, says, “Modernism considered the porch passé, but it is a crucial transition zone. A house without a porch is like shaving off your eyebrows.”

The sociologist Ray Oldenburg believes that cities, suburbs and their residents are healthier if they have public spaces that host “regular, voluntary, informal, and happily anticipated gatherings.” Coffeehouses can fill that role because most are open to all and relatively inexpensive. Theresa Lien designed Anodyne @ 43rd to make it easy for people to come in contact with one another. A long community table surrounded by 20 chairs gives people a comfortable place for making small talk with strangers. Customers sitting singly can comment to others about newspaper headlines or remark on the day's weather. “We've divided it by color so you still feel like you have your own personal space.”

Conformity may not always reign in the prosperous bourgeois suburbs, but it ultimately always governs.

—Louis Kronenberg, *Company Manners* 1954

Good communication is as stimulating as black coffee, and just as hard to sleep after.

—Anne Morrow Lindbergh, *A Gift From the Sea* 1955

Continued on page 56



DALE MULFINGER



T u s c a

A class reunion is an opportunity to
reacquaint oneself
with the flavors and scents of the
Tuscan countryside

In the Tuscan hills of Bloomington? Yes, that is correct I told a friend. Our architecture firm, SALA Architects, Inc., had designed an Italian courtyard house for the Tuscan hills of Bloomington, Minn. She knew this didn't exactly sound like the real thing, and I had to agree. As nice as it sounds—Doric columns, stucco arches, Venetian chandeliers—it is not the real thing. It is like going to Georgio's restaurant and enjoying the succulent Florentine food but then walking out onto Hennepin Avenue in Minneapolis. Something is missing. It is not the real thing. Where are those warm, amber Tuscan sunsets?

The real thing is what my wife, Jan, and I did with friends in April. We met at a farmhouse in Tuscany for a week of food, friendship and frivolity. It was a reunion of University of Minnesota architectural classmates and spouses who had worked together in Rome in the mid-'70s. We had all been back to Italy several times for our fix of pasta, piazzas and pino grigio, but this collective gathering of five couples was a first. We selected a farmhouse a few miles south of Siena, where we could sit on a veranda and look out over the Tuscan countryside. It was springtime, and tractors rolled below us planting wheat or maize and later retreated to the hills to cultivate olive trees.

From this base we took day trips to Siena, San Gimignano, Montelcino and the pottery factories in Deruta. Or we ambled on a morning stroll

down tree-lined lanes past abandoned farmsteads, along tumbling streams and stopped at a village trattoria for lunch or a cappuccino.

Jan enjoys expressing herself through cooking, and nowhere does she enjoy it more than when she has access to the sensuous ingredients found in Tuscany. Our first meal on each trip to Italy is fettuccini tossed with butter and freshly grated parmesan. It reminds us that before you even begin to savor the myriad of great pasta sauces, the basic pasta itself has such a great flavor. It should be tasted without adornment. Enhanced with a Montepulciano red and followed by a spinach salad, it satisfies the senses as well as the stomach.

Our farmhouse had a great fireplace where large kettles used to be swung into action for food preparation of pastas, soups and stews. In the cool spring evenings of last April we had a roaring fire to nourish our reminiscing, and heat up our laughter to old jokes or silly stories. A shot of grappa, sambuco or lemonceillo would release another tale of nostalgia and merriment.

It was only a week added to a couple days in Rome or Venice, but with friends in Tuscany, Jan's cooking, vino and glorious sunsets, it was definitely the real thing.



By Dale Mulfinger

n y

Gathering for dinner in the Tuscan hills are (clockwise from left) Nancy Sandell, Jim Sandell, Gracie Waugh, John Waugh, Alice Andrews, Dale Mulfinger, Jan Mulfinger, Colby Andrus, Kate Johnson, Scott Berry. The group stayed at this farmhouse (opposite bottom) a few miles south of Siena, while they explored the sites and sounds of the Tuscan countryside.



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up close

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have real impact over the long term. Like designers, we should be in the business of focusing the problem and setting the table of options for a strategic response.

What is your attitude about community that you think attracted the board?

Simply, that place matters. There's a need to find the right scale at which philanthropy can be most effective. That scale is rooted in place, and in a sense of those traditions, values and behaviors that are particular to a certain place. This is not Santa Fe and it's not Manhattan. There are qualities specific to Minnesota that must be considered. McKnight's grant-making strategies grow out of that reality. The place-based model of philanthropy that McKnight embodies resonates with my desire to promote community through the making of connections—among physical places, of people to each other, to traditions within a heritage.

Can you give an example of a program that reflects McKnight's values, Minnesota values and how you connect with them?

More than a decade ago, the McKnight Foundation sat down with Minneapolis Mayor Don Fraser and St. Paul Mayor George Latimer to explore how the public and philanthropic sectors could work cooperatively to ensure the availability of decent, safe and affordable housing stock within the two central cities. At the time, "affordable housing" was relatively unexplored territory. That initiative reflected the foundation's desire to provide a firmer safety net for people in need. McKnight decided that it could make a large leading gift to an intermediary organization that would bear responsibility for carrying the work forward—expanding it, refining it, redirecting it in ways that fit the changing needs of the community. So McKnight created the Family Housing Fund.

The creation of the Family Housing Fund spoke to the values of the McKnight family. It reflected their sense that the nature of the challenge required a response at a city-to-city scale. It mirrored their belief that efforts of this importance be given adequate time to evolve and mature. And it represented their commitment to compassionate, community-based grant giving.

This initiative is, for me, a compelling model of how a foundation can make a difference in the life of a community. One can't work in the field of public service—whether in private law practice, the Mayor's Office or the Design Cen-

ter—without hoping that such systems as housing, transportation, human services and economic development, which so powerfully shape our communities, can't ultimately become more responsive, equitable and compassionate.

It's enormously exciting for someone like to me to think that I might add value to this kind of work. That's certainly my aspiration.

What are some primary issues related to housing and community improvement in the Twin Cities, and how do you think McKnight should address them—if it isn't already?

Let me mention just one: regionalism. All across the country, people are focusing on metropolitan regions as the appropriate lens through which to look at questions of economic competitiveness, job growth, farmland preservation, environmental protection and a whole host of other issues—from Vice President Al Gore's interest in smart growth to Myron Orfield's path-breaking research describing the growing concentrations of poverty within metropolitan areas nationwide.

The foundation board would like to explore whether there is a significant role for philanthropy in helping understand or shape this new interest in regionalism here in Minnesota. How can our region most effectively and equitably manage its long-term growth? How can we promote a more effective linkage between job creation and housing opportunities for entry-level workers? And how, if at all, might the foundation play a role in shaping public policies and private market forces in a way that is consistent with our mission of providing opportunity for all segments of the population?

What role does McKnight fill in the Twin Cities and larger Minnesota communities?

It's hard to characterize the foundation's role without seeming presumptuous. But let me suggest four roles. First, it can be a catalyst, encouraging movement in new directions. Second, it can simply be supportive, helping people and organizations carry out their work more effectively, whether a neighborhood-based social-service program or statewide efforts to implement the Welfare to Work initiative. Third, it can be a risk-taker, fostering approaches that lie outside acceptable public-sector investments. And fourth, it can be a convener, providing a safe and respectful forum in which people can share experiences, try new ideas or explore the possibilities of concerted action.

Continued on page 52

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up close

Continued from page 50

How do you think being president of McKnight is going to allow you to continue or enhance your life-long development of and commitment to civic work?

Philanthropy comes with its own traditions, conventions and tools. I look forward to learning more about the opportunities and constraints inherent in each. Like the private sector, the public sector and the educational sector, however, philanthropy cannot do its work alone. I am eager to explore the outside limits of how our foundation can work with sister foundations and other community partners in improving outcomes for our state's children and families. I have asked these questions as a lawyer, public-policy maker, policy analyst and neighborhood advocate, but the world of philanthropy is likely to ask and answer these questions quite differently.

What is your primary goal or aspiration as McKnight president?

My primary hope is that I can help create among the family members a sense that their philanthropy has had a measurable and beneficial impact on the lives of less-advantaged people throughout the state. Whether we're looking at regionalism, housing, early childhood development or economic self-sufficiency, our challenge is to find ways in which our resources can really make a difference, both in improving bedrock conditions for families, and in helping make our communities more supportive places to raise and nurture children. **AM**

technology

Continued from page 17

There is bulletproof glass in Snow's Minneapolis Fifth Precinct building and Foster's German Parliament building, but both still convey the accessibility to which the institutions strive.

Windows define much of architecture, from the experiential to the aesthetic. Glass and windows are now largely synonymous, a novel conception given the broad stretch of architecture's past. That the material and architectural element have fused illustrates glass's special qualities—characteristics reaching well beyond its ability to keep weather out and light in. **AM**

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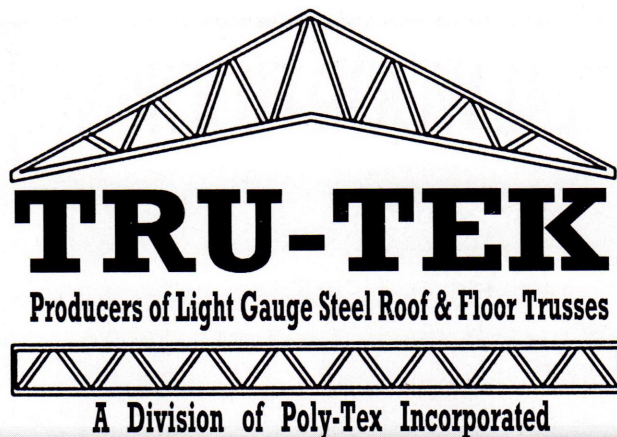
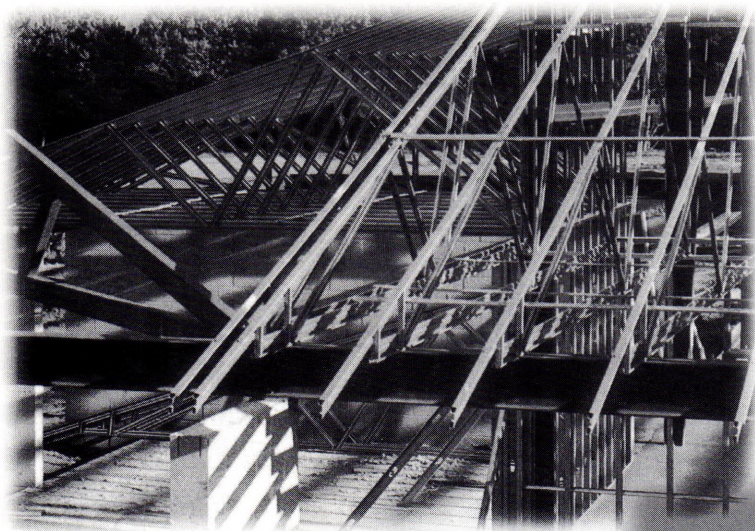


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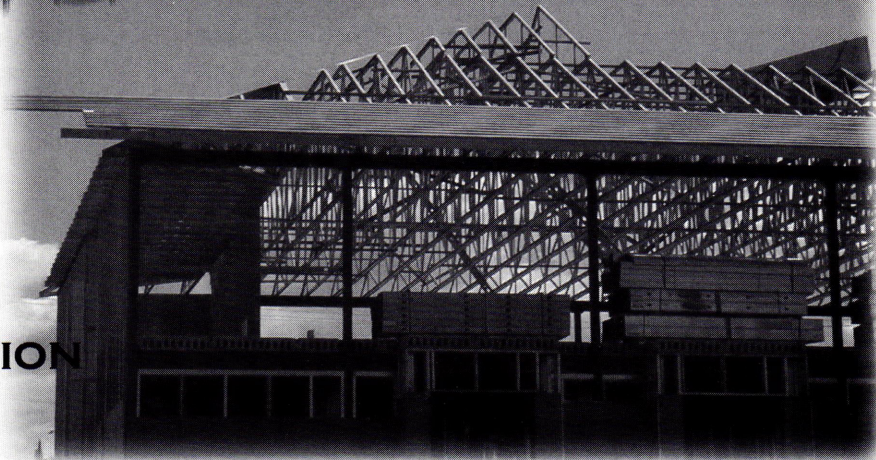
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insight

Continued from page 21

change with enough rapidity to make the myriad decisions that go into thoughtful design decisions difficult. The dependability of new technologies is always in question.

The failure risk of new technologies under field conditions makes design professionals leery of early adoption. It is sometimes difficult to get dependable information on how these technologies actually operate in buildings. Though there is no foolproof solution to these problems, Energy Assets does offer the possibility of addressing a good number of them. As the program builds up a file of both design and actual performance of the energy-saving technologies employed, the consulting team is able to make this information available to design teams. Firms that participate in Energy Assets more than once are able to incorporate this information in initial rather than revised design decisions.

The result is a design-team learning curve illustrated by increased contributions of initial designs of educational facilities to total sav-

ings in this building type as the program matured. When Energy Assets was initiated in 1994, initial designs constituted 13 percent of total energy savings of educational-building designs. In 1998 that figure had increased to 21-percent savings. The difference is a measure of how much participating firms had learned in repeat Energy Assets experiences.

Community acceptance of the program is high. In the same study that analyzed peak power savings attributable to Energy Assets, architect, engineers and owners of seven participating projects were interviewed about the quality of their experience. Of the 20 people interviewed—seven architects, seven engineers and six owners—only one person said that he did not want to participate in the program again. The responses of the remaining 19 ranged from those who were very enthusiastic to more guarded responses that recognized that, though the program had some problems, it was a worthwhile investment of time and energy. Each constituency had its own reasons for appreciating Energy Assets, which were confirmed by the willingness of 19 of 20 interviewees to participate in Energy Assets again.

The Energy Assets program is a feather in our regional design hat. It is a national leader in the battle to produce an energy-conscious building stock. The results of the program are encouraging. It has produced, and continues to produce, building designs that save significant amounts of energy. The projects that participated in the program by mid-1998 constituted 12.4 million square feet of space and represented 20.8 million watts of annual energy savings, and a reduction of peak power use of 1.7 watts per square foot. The numbers add up to equal the output of three small peak generator plants.

The annual increase of power savings due to Energy Assets is a bold reminder that design professionals have the power to not only improve the quality of life of regional building inhabitants, but also the power to secure a brighter future for generations to come. Current investments like those made by Energy Assets will return benefits this year and for the life of the buildings systems they have helped to become more energy efficient. They testify to wise design decisions that continue to repay investment on good design in the future **AM**

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G R A N I T E



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rapson

Continued from page 43

armchair with a removable headrest and a rocking chair.

Bloomingtondale's purchased the line and debuted it, along with pieces by Knoll designers Jens Risom and Abel Sorenson, in its new Modern Furniture Department. With the war now ending, the furniture display anticipated a period of economic prosperity that would be fueled by Americans' renewed sense of optimism about the future. The Rapson Line was decidedly a mass-market product, inexpensively produced in small factories and priced to stay comfortably within the reach of a middle-class family not yet free of the wartime-frugality mindset. Rapson's rocker, which attracted the greatest popular and critical attention, came in several models and proportions—some upholstered, others backed in criss-crossed strips of fabric or leather. Each

model had the same basic silhouette of a continuous line from top rail to bottom. The frame was made of three small, straight pieces of wood; the rocker Rapson had developed at Cranbrook called for a continuous piece of bent wood, but the wartime length restriction—no individual piece could be more than eighteen inches long—prevented Knoll from taking advantage of that design. In a departure from most furniture of the time, the arms of Rapson's rocker were cantilevered, providing structural support in the back only.

Praise Rolls In

The New York Times suggested that the rockers were at once a throwback and a glimpse of modernism's potential to shape future tastes: "The rocking chair, like the open fireplace, is a thing that even the most fanatical modernists seem loath to forsake, although it is some years since rockers have appeared in anything but period or quasi-period repro-

ductions. Now they have cropped up again in a strictly contemporary form as headliners in a new collection by Hans Knoll Associates.... Even more striking, possibly, than the design details of these chairs are the unusual fabrics used for coverings—not one of which in normal times would have been called an orthodox upholstery material."

The Christian Science Monitor similarly noted that Rapson's "clear-cut designs have been making new friends for furniture which is modern both in concept and construction." Articles in furniture and architectural magazines were enthusiastic as well.

The Rapson Line sold well, with the designer receiving regular royalty payments for the next few years. Not that he could give up his day job: He received, for example, only a 35-cent royalty for each rocker sold. Nonetheless, this working arrangement with Hans Knoll further cultivated a mutually rewarding relationship that would continue over the next decade.

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gathering grounds

Continued from page 47

When I make eye contact with a stranger in a coffeehouse, I feel the potential for conversation, rather than concern for my safety and privacy. Coming from the homogeneous suburbs, I especially like seeing people who are different from me. My favorite coffeehouses have clienteles that include the well-off and the struggling, whites and minorities, gays and straights, young and old. Sharon Zukin, author of *The Cultures of Cities*, says coffeehouses are important "because they provide a public place where you can see other people—familiar and unfamiliar faces—whom you feel you can trust." Their intimate and personal atmospheres can reduce the anonymity of urban life.

American cities have ever been filled with unfamiliar people, acting in unfamiliar ways, at once terrified and threatening.

—Daniel Patrick Moynihan, 1969

On my first drive from the "safe suburbs" to Destination X, I'm embarrassed by my uneasiness. I know little about this North Minneapolis neighborhood except that dots crowd one another on the area's crime map. I park next to the coffeehouse, below a billboard that announces "Being a Kid is Cool/Chase Your Dreams/Sex Can Wait."

At the counter, I stand behind two young black boys and fret that the staff will ignore them in favor of the adult customers in line. But the blond woman serving them leans across the counter and asks, "How much do you have, sweetie? OK, you have enough for two pops. Have a good day." When I mistake her attentiveness as a sign of ownership, she says, no, she only works there. She lives nearby and loves Destination X because "it's a really special place" that is "so good for the neighborhood."

No matter when I visit Destination X, I'm sure to see Bob and Fran, a retired couple, ensconced at their favorite table and surrounded by newspapers, stationery, books and a crossword-puzzle dictionary. Warren Alto, the owner, says, "They come in every morning and every evening—every day, it's amazing." A young man has their coffee ready before they reach the counter. From their table next to the counter they can see and greet everyone who enters. A succession of friends sits with them to talk or help with a crossword puzzle clue. Warren says Bob and Fran have made friends here, including the cab driver who

takes breaks at Destination X. I feel reluctant to break into their world, but I know if I were an authentic regular, I could take my turn at Bob and Fran's table.

Coffee, which makes the politician wise,
And see through all things with his
half-shut eyes.

—Alexander Pope

Warren tells me "the neighborhood needed some place like this for a long time," a place for people to get together and talk. Often the talk turns to politics and community issues. After Election Day a white woman and two black men discuss the surprise victory of Jesse Ventura, the Reform Party candidate. On another day two black men consider the potential for war with Iraq. Groups from the local neighborhood associations meet regularly at Destination X and Warren believes that people discuss "millions of dollars of community development" in his coffeehouse.

In the opposite corner of Minneapolis, a pair of gray-haired men who describe themselves as political opposites play chess at the May Day Café. It is the final stop in their Wednesday morning routine of a game of table tennis at the nearby recreation center and a bike ride to the May Day for coffee. According to his friend John, Ed is a Libertarian who is "right wing, anti-gay, anti-Jewish, pro-gun." Ed tells me John is a liberal "Clinton lover" and a "letter to the editor guy." John turns to me and asks in disbelief, "Yeah, did you see the letter to the editor complaining about urban sprawl? That guy was from Woodbury, a third-ring suburb!" When they ask me where I live, I tell them Bloomington—the suburb, not the avenue.

A sign at the May Day Café announces the next meeting of the "Women's Terrorist and Knitting Club." Mala, the owner, tells me it isn't a group of revolutionaries wielding pointed metal sticks, but a monthly gathering of neighborhood women who knit—with a sense of humor. Although I don't see the meeting of knitters, I overhear snippets of meetings at every coffeehouse I visit: people discussing the Bible, volunteer groups organizing a meeting, artists discussing ideas, businesspeople meeting with clients or colleagues.

Where did these people meet before the coffeehouse boom in the Twin Cities? Perhaps in their homes, restaurants, public meeting rooms or offices. Or perhaps they

didn't meet at all. The coffeehouse atmosphere seems to promote public discourse. Racks are filled with local newspapers that represent the diverse views of women, gays and lesbians, Hispanics, African-Americans and Native Americans. Bulletin boards post neighborhood notices and political announcements.

Now that I work out of my home, I use coffeehouses to meet with my clients and colleagues. Peter, a fellow home-office worker, and I rendezvous at his neighborhood coffeehouse to discuss how we can collaborate on projects. Throughout the Twin Cities, I see other home-based entrepreneurs extending their office boundaries to neighborhood cafés. They meet with clients, work on laptop computers, pay bills, talk on cell phones, make lists, write reports and talk with other self-employed people. More than 24 million Americans now operate home-based businesses, the fastest growing segment of the U.S. economy. Jenine Gordon Bockman, the editor of an arts magazine distributed in New York cafés, believes that home-office workers go to coffeehouses in search of companionship similar to the ready-made society of traditional workplaces.

And, while the bubbling and loud-hissing urn,
Throws up a steamy column, and the cups,
That cheer but not inebriate, wait on each,
So let us welcome peaceful evening in.

—William Cowper, On the Loss of the Royal George

Just as the increase in home-based businesses may be propelling the growth in coffeehouses, so might the decrease in social drinking. The consumption of alcohol is at its lowest point since 1965 and, perhaps not coincidentally, the popularity of coffeehouses has risen. A soft-spoken man writing at a coffeehouse table finds that he goes to coffeehouses "because there isn't that threat of alcohol." Coffeehouses seem to be particularly popular with recovering alcoholics and others looking for public sociability outside of the boozy atmosphere of bars.

Cafés, unlike bars, do not exclude people who haven't reached the legal drinking age. Owner Anthony Hugger says he designed Café Zev to attract youth with the promise of a hip scene that is free of drugs and alcohol. He wants his coffeehouse to be a "Mom and Pop place for college students" and a "safe place" for teenagers. I wish there were such a place for my teenage sons in Bloomington. Outside of school, the only places for

Continued on page 64

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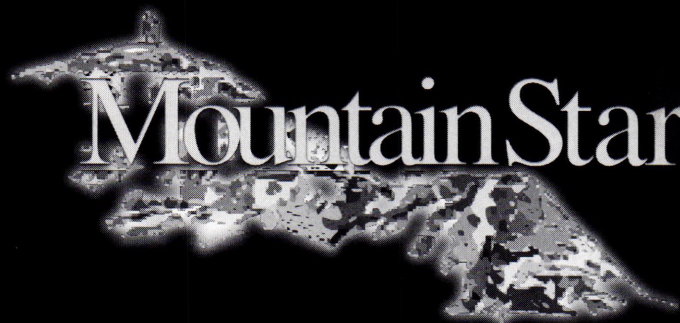
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Fax: 612/890-0064
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Year Established 1972
Total Personnel MN Office: 55
Contact: Jim Winkels

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Continued on next column

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Contact: John W. Benike

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Total Personnel MN Office: 600
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Fax: 612/854-8910
Established 1957
Total Personnel MN Office: 350
Contact: Frank Delmont/
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Fax: 612/520-3430
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Other MN Offices: Grand Rapids (218/328-6265)
Contact: John V. Wood, Senior VP

Other Offices: Seattle, WA; Los Angeles and San Francisco, CA; Denver and Colorado Springs, CO; Honolulu, HI; Wausau and Milwaukee, WI

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Total Personnel MN Office: 21
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■ **PCL CONSTRUCTION SERVICES, INC.**

12200 Nicollet Avenue S.
Burnsville, MN 55337
Tel: 612/882-9600
Fax: 612/882-9900
E-mail: pclinfo@pcl.com
Web: www.pcl.com
Established 1906
Total Personnel MN Office: 200
Contact: Fred Auch, VP/Dist. Mgr.

Other Offices: Denver, CO; Orlando and Ft. Lauderdale, FL; Seattle, WA; Los Angeles, CA; Phoenix, AZ. In Canada - Edmonton and Calgary, Alberta; Regina, Saskatchewan; Toronto and Ottawa, Ontario; Winnipeg, Manitoba; Vancouver, British Columbia; Yellowknife, Northwest Territories

Continued on next column

Fred G. Auch, Vice Pres./District Mgr.
Terry Brickman, Mgr., Special Proj. Div.
Daniel L. Ilten, AIA, PE, Dir. Design/Construction Services
Colin Terras, Operations Manager
Brad Hendrickson, Chief Estimator

PCL Construction Services, Inc. is one of MN's largest, most diversified construction firms. The company is engaged in industrial, health care, institutional, high technology, commercial, and civil construction - delivering projects as a general contractor, construction manager, and as design-builder. PCL also has a Special Projects Division that specializes in interiors, renovations, and remodeling.

Science Museum of Minnesota, St. Paul, MN; American Express Client Service Center, Minneapolis, MN; Rainforest Cafes, Various Locations Throughout U.S.; Pillsbury Company, Various Locations Throughout U.S.; Room & Board / Retrospect, Edina, MN; University of Minnesota, Riverbend Commons, Minneapolis, MN

■ **SHAW-LUNDQUIST ASSOCIATES, INC.**

2757 West Service Road
St. Paul, MN 55121-1230
Tel: 651/454-0670
Fax: 651/454-7982
E-mail: info@shawlundquist.com
Web: www.shawlundquist.com
Established 1974
Total Personnel MN Office: 76
Contact: Paul S. Nelson

Fred Shaw, President
Hoyt Hsiao, Vice President
Thomas J. Meyers, Vice President

Shaw-Lundquist Associates, Inc. specializes in commercial, industrial and institutional construction services. We coordinate and manage our projects with a focus on construction management, general construction and design/build. Our competitive advantage comes from self-performing the following activities: concrete, masonry, rough/finish, carpentry and demolition.

Metropolitan Airports Commission Green Gold Connector, Minneapolis St. Paul International Airport, MN; Church of St. Michael, Farmington, MN; United States Postal Service Metro Hub, Minneapolis, MN; University of Minnesota Women's Soccer and Softball Complexes, Minneapolis/St. Paul Campus, MN; Perkins Hill Elementary School, Minneapolis, MN; Hennepin County Ridgedale Area Library Expansion, Minnetonka, MN

■ **STAHL CONSTRUCTION COMPANY**

5900 Rowland Road
Minnetonka, MN 55343
Tel: 612/931-9300
Fax: 612/931-9941
E-mail: cschmidt@stahlconstruction.com
Web: www.stahlconstruction.com
Established 1981
Total Personnel MN Office: 48
Contact: Cathy Schmidt

Wayne A. Stahl, Chairman/CEO
Phillip P. Baum, President/COO
Scott E. Everson, Vice President
Paul M. Perzichilli, Vice President

Stahl Construction Company provides construction management, design/build and general contracting services to public and private clients throughout the Midwest. Services include strategic planning, budgeting, value engineering, scheduling, project management and on-site field supervision. We perform for our clients by fulfilling our commitments and following through on our promises.

Lakeville Schools, Lakeville, MN; Aetna US Healthcare, New Albany, OH; Johnson Creek Factory Shoppes, Johnson Creek, WI; 1600 Tower, St. Louis Park, MN; Silver Bell Commons, Eagan, MN; Extended Stay America, Woodbury, MN

■ **JAMES STEELE CONSTRUCTION COMPANY**

1410 Sylvan Street
St. Paul, MN 55117
Tel: 651/488-6755
Fax: 651/488-4787
Established 1949
Total Personnel MN Office: 8
Contact: Richard Naughton

Richard Naughton, President
Daniel McKay, Vice President

James Steele Construction Company has been serving the area's general contracting needs for over 50 years. As a full-service builder, JSC's services include design/build, negotiated as well as competitively bid commercial projects. Concrete, masonry and carpentry services are performed by it's own skilled craftsmen.

Higher Ground Academy, St. Paul, MN; Our Savior's Lutheran Church, Minneapolis, MN; Fire Station #2, Shakopee, MN; Public Library, Savage, MN; Armatage School Addition, Minneapolis, MN; Ramsey Middle School Noise Abatement Minneapolis, MN

■ **SWEDENBORG-SHAW CONSTRUCTION, INC.**

7685 Corporate Way
Eden Prairie, MN 55344
Tel: 612/937-8214
Fax: 612/934-9433
E-mail: swed-shaw@juno.com
Established 1977
Total Personnel MN Office: 8
Contact: John (Jack) N. Shaw

—
John (Jack) N. Shaw, President
James B. Swedenborg,
Chief Financial Officer

—
Swedenborg-Shaw Construction, Inc. is a Design/Build General Contractor successfully providing: new construction, additions, tenant improvements and unique construction within the commercial, light industrial manufacturing, and retail construction markets. Swedenborg-Shaw Construction, Inc.'s products and services have developed long-lasting relationships with Owners, Developers, Architects and Engineers throughout the Twin Cities, Outstate Minnesota and the Upper Midwest.

—
Stieger Lake Stores, Multi-Tenant Retail, Victoria, MN; Crown Extrusions, Inc., Manufacturing and Warehouse Addition, Chaska, MN; Phillips Temro Industries, Inc., Office and Manufacturing Additions and Major Renovations, Eden Prairie, MN; Machine and Process Design, Warehouse Addition, Anoka, MN; Norfab, Inc., Manufacturing and Warehouse Addition, Plymouth, MN; B. I. Performance Services, Tenant Improvements, Edina, MN

■ **TOWER ASPHALT, INC.**

15001 Hudson Road
Lakeland, MN 55043
Tel: 651/436-8444
Fax: 651/436-6515
Year Established 1964
Total Personnel MN Office: 65
Contact: Ronald L. Hockin, President

—
Ronald L. Hockin, President
Mike Leuer, Vice President
Gary Balk, Controller/Secretary
Paul Hofmann, Quality Control Tech.
RuthAnn Morancey, Government Compliance

—
Founded in 1964, Tower Asphalt, Inc. is an asphalt paving contractor. We operate a state certified hot mix asphalt batch plant located on the Minnesota-Wisconsin border, 15 miles east of downtown St. Paul, MN; Tower Asphalt operates in Minnesota and Wisconsin. We are experienced in the construction of roads, highways, airports and commercial construction. Projects have ranged from \$5000 to \$6 million.

■ **ULLAND BROTHERS, INC.**

P.O. Box 340
Cloquet, MN 55720
Tel: 218/384-4266
Fax: 218/384-4110
E-mail: cstrain@ulland.com
Established 1929
Total Personnel MN Office: 42
Other MN Offices:
Albert Lea, 507/373-1960
Hibbing, 218/262-3406
Contact: Collin Strain

—
Collin D. Strain, Vice President
Kenneth Johnson, Vice President
Joan Ford, Vice President

—
Ulland Brothers, Inc. provides quality workmanship on site preparation, bituminous paving, grading and base, airport construction and aggregate production projects. Ulland Brothers operates many gravel pits and the largest rock quarry in NE Minnesota supplying decorative landscape, slope, shoreline and roofing rock throughout Minnesota and as far away as Michigan.

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Lake Superior Paper Industries, Duluth, MN; Podatch Corporation, Cloquet, MN; USA Corps of Engineers, Duluth, MN to Ontonagon, MI; Hormel Foods Corporation, Austin, MN; Oppidan Center Development, Austin, MN; WalMart, Albert Lea, MN

■ **VEIT AND COMPANY INC.**

14,000 Veit Place
Rogers, MN 55374
Tel: 612/428-2242
Fax: 612/428-8348
E-mail: Veit@Visi.Com
Internet: www.veitcompanies.com
Year Established 1928
Total Personnel MN Office: 150
Contact: Don Rachel

—
Vaughn Veit, CEO
Don Rachel, President
Jerry Rachel, Pres. Special Proj. Div.
Chad Veit, VP Marketing

—
Veit and Company Inc. is a general contractor specializing in earthwork for heavy construction, commercial sitework, and demolition. Veit has been in business since 1928 and has a strong reputation for quality work - on time and on budget. Veit has well-maintained, top-quality equipment to support its professional management staff for any size project.

—
Minute Man Missile Dismantlement, Grand Forks Air Force Base, ND; Civic Center Demolition and Excavation, St. Paul, MN; Hib-Tac Landfill Closure, Hibbing, MN; A.D.C. World Headquarters Site Development, Eden Prairie, MN; Le Sueur County Landfill Closure, St. Peter, MN; Minneapolis Convention Center Excavation, Minneapolis, MN

■ **WATSON-FORSBERG CO.**

1433 Utica Avenue S., Ste. 252
Minneapolis, MN 55416-1571
Tel: 612/544-7761
Fax: 612/544-1826
Established 1965
Total Personnel MN Office: 40
—
John Forsberg, Chairman
Dale Forsberg, President
Mike Ashmore, Vice President
David Forsberg, Secretary/Treasurer

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Watson-Forsberg provides general contracting and construction management services. Expertise in commercial, retail, multi-family, religious, educational, medical and industrial projects. Projects include new construction and renovations.

—
A Chance to Grow/New Vision School, Minneapolis, MN; Wyoming Oakwood Townhomes, Wyoming, MN; University of Minnesota North Family Practice Clinic, Minneapolis, MN; Redstone Grill, Minnetonka, MN; Redeemer Missionary Baptist Church Renovation, Minneapolis, MN; Columbia Village Senior Apartments, Columbia Heights, MN

■ **WEIS BUILDERS, INC.**

8009 34th Avenue S.
Minneapolis, MN 55417
Tel: 612/858-9999
Fax: 612/858-9884
E-mail: marketing@weisbuilders.com
Web: www.weisbuilders.com
Established 1939
Total Personnel MN Office: 82 Office/170 Field Personnel
Other MN Offices: Rochester, 507/288-2041
Other Offices: Chicago, IL; Salt Lake City, UT; Wichita, KS
Contact: Tom Hartwell

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Joe Weis, Chairman of the Board
Jay Weis, President
Erik Weis, Executive Vice President

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Weis Builders was ranked 5th in revenues of Minnesota contractors in 1998. Nationally, Weis was ranked 160th by ENR in 1998. Founded in 1939, this family-run business provides pre-construction, design/build construction, construction management and general construction services. Weis specializes in hospital, housing, assisted living, retail, healthcare and commercial/industrial projects.

—
Commons on Marice, Eagan, MN; Essex Apartments, Rochester, MN; Rainbow Village, St. Cloud, MN; Heritage Commons, Lakeville, MN; Target, St. Paul, MN; The Waters, Eagan, MN

■ **WITCHER CONSTRUCTION CO.**

9855 W. 78th Street, Ste. 270
Eden Prairie, MN 55344
Tel: 612/830-9000
Fax: 612/830-1365
E-mail:
witcher@witcherconstruction.com

Web: www.witcherconstruction.com
Established 1945
Total Personnel 26 MN Offices:
100-150 Field Personnel
Other Offices: Witcher is a wholly-owned subsidiary of Kansas City-based Dunn Construction Group. Contact: Ken Styrlund, President, or Andrea S. Komschlies, Marketing Dir.
—
Kenneth A. Styrlund, President
David Burtmess, Vice President, CFO
Scott Sharp, VP, Field Operations

—
A general contracting/construction management firm specializing in commercial and institutional construction. Majority of projects are Negotiated or Design/Build. Projects include new and renovated retail, religious, hospitality, cultural, educational, healthcare, office, housing, and tenant improvements. Projects are across Minnesota and in over 20 states. Crews self perform light demolition, concrete, masonry, and carpentry.

—
University of Minnesota Territorial Hall, Minneapolis, MN; Minneapolis Institute of Arts Expansion and Renovation, Minneapolis, MN; Zion Lutheran Church Expansion, Anoka, MN; Construction Laborer's Training Facility, Lino Lakes, MN; Mississippi Market, St. Paul, MN; Kerasotas Theatres, IN and IL

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A171	2.50	Owner-Contractor Agreement for Furniture, Furnishings and Equipment (1990) with instruction sheet
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A271	5.00	General Conditions of the Contract for Furniture, Furnishings and Equipment (1990) with instruction sheet
A305	2.50	Contractor's Qualification Statement (12/86)
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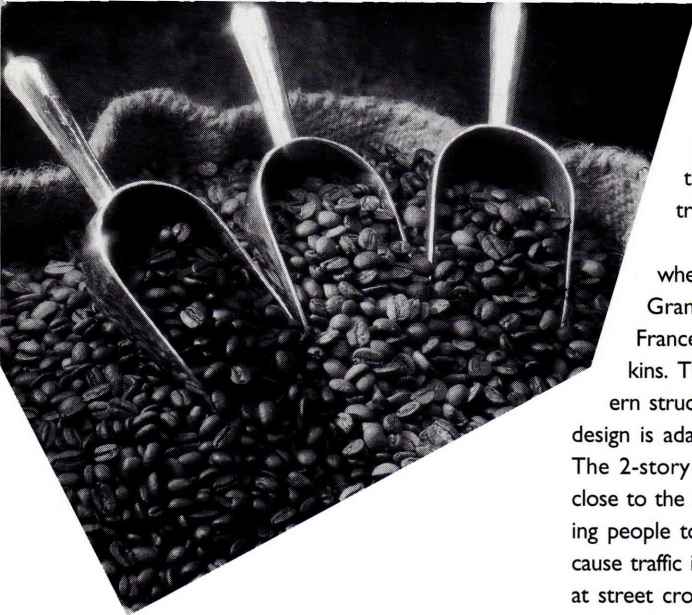
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gathering grounds

Continued from page 57

them to socialize are at friends' houses or the Mall of America, where security guards eye young people with suspicion.

I happen to feel that suburbia is as much of a blight as billboards on country roads.

—Muriel Resnick, *Any Wednesday*, Act I

Bloomington did have an independent coffeehouse a short bicycle ride from our home, but it closed two years ago. Though I love coffee, I never went in because its strip mall façade and fluorescent lights didn't attract me. Is it possible to create inviting community centers in the suburban blight of asphalt, big-box retailers, drive-in services and islands of housing developments? I hope so, because I don't want to leave my home. My children have friends here, my husband works close by, and I don't want to abandon another neighborhood in the hope of finding something better. I would rather work toward making this 1950s-style development a more vital community.

Although it's the third largest city in Minnesota, Bloomington has no downtown. Perhaps the intersection of 98th Street and Lyndale Avenue, where the city clock tower keeps inaccurate time, is our central-business district. On each of the four corners, one-story shopping centers sprawl behind striped asphalt wastelands. There is no place to walk, no green space, no mass transit shelter, no focal point and no pleasing architecture. The benches that overlook the street sit empty. I drive from the grocery-store parking lot on

one corner to the drugstore parking lot on another rather than brave five lanes of ornery traffic on foot.

What a different feeling I get when I visit Uptown in Minneapolis, Grand Avenue in St. Paul, 50th and France in Edina and downtown Hopkins. These shopping areas blend modern structures with older buildings. Their design is adapted to human social behavior. The 2-story shops and restaurants are set close to the street, their large windows inviting people to enter. Walking is pleasant because traffic is slowed, pedestrians have clout at street crossings and parking is behind the scenes. Street corners and public spaces set the stage for friendly encounters.

We need a new way of thinking to make postwar suburbs fit for people—or maybe it's an old-fashioned way of thinking. The ideas of New Urbanist architects and city planners give me hope that Bloomington can be retrofitted to become a more livable city. There are ways to make the city more walkable, services more accessible, streets more peaceful, traffic less noxious, buildings more aesthetically pleasing and housing more affordable. We can restructure public policy and development practices to create neighborhoods that are attractive and sustainable. For instance, a city code that allows mother-in-law apartments invites lower-income residents to live side-by-side with higher-income residents. Zoning that permits corner stores and restaurants in housing developments gives people a place to walk to and a sense of neighborhood identity. Roads that are narrowed and planted with trees slow down traffic and add beauty and character to the monotony of the suburban street grid. Providing good mass transit gets people out of their cars and gives those who don't drive—especially youth, the elderly and the disabled—greater freedom.

But the changes won't come easily. A visit to Bloomington's planning office made me feel like "Father Knows Best." The traffic flows swiftly and the tax base is strong, what more do we need? New zoning laws, for one thing. James Kunstler, author of *Home From Nowhere*, advises us to throw out—not just revise—our zoning laws if we want to make our communities better. The Bloomington City Council recently approved development of an office tower, despite the protests of residents who live nearby. Bloomington May-

or Coral Houle told them, "As much as I don't want to...we do need to move ahead with this project." Yet another parking ramp and mirrored edifice will be built because zoning laws allow it. People who live near the new building will have to tolerate increased traffic and noise, and the loss of a creek-side natural area.

I'm envious of the St. Paul and Minneapolis neighborhoods that have independent coffeehouses. These local businesses meet psychologist David Seamon's five criteria for home away from home: They provide warmth and supportiveness, allow people to be themselves, cultivate a sense of ownership and responsibility, offer respite and relaxation, and give people a feeling of belonging. In the isolation of our big lots and big vehicles, we suburbanites may need a home away from home more than city dwellers. Without a natural and casual public life, we tend to hide behind walls and feel estranged from society. Places for informal gatherings outside of home and work would strengthen suburban communities by increasing social capital and fostering neighborhood identity.

More than good coffee and an addiction to caffeine are drawing people to coffeehouses. Coffeehouses, especially those that are owner-run, are offering people something rare in American society—a public place to linger, socialize and feel recognized. In small but powerful ways, neighborhood cafés are countering people's sense of anonymity and aloneness. They are giving them somewhere to be themselves, whether they are in the mainstream or on society's fringe. For the price of a cup of coffee, patrons receive a wealth of intangible benefits, including neighborhood news and connection with others. These commercial ventures are not social-service agencies, but the coffeehouse owners I observed are successfully combining compassion and community responsibility with profits.

But I don't want to drive 10 miles to find genial banter and a peaceful place to think. I would rather walk to a coffeehouse in a neighborhood where cars and privacy have become secondary to people and community. Bloomington will never have the charm of Minneapolis or St. Paul, but revising its zoning laws could make this suburb more livable. It's time to shake up the postwar planning mentality and return to a more human scale. **AM**

Credits

Family Retreat

Location: Pepin County, Wis.
 Client: Name Withheld
 Architect: Choice Wood Company, Architecture Division
 Principal-in-charge: Todd Remington
 Project manager: John Greely
 Project architect: Todd Remington
 Project designer: Todd Remington
 Project team: Sean Reynolds, Rick Rice, Joe Shwem
 Structural engineer: Mattson MacDonald & Larson Associates
 Contractor: Choice Wood Company
 Garden Design Consultant: Jim Hanson, American Island
 Photographer: Peter Kerze

Heinavaara Elementary School

Location: Heinavaara, Finland
 Client: Kiihtelysvaaran Kunta
 Architect: Cuningham Group
 Principal-in-charge: John Cuningham
 Educational planner: Bruce Jilk, Judith Hoskens
 Project manager: Judith Hoskens
 Project architect: David Scott
 Assistant project architect: Chad Clow
 Project designer: Chad Clow, Chris Kruszynski
 Project team: Roger Kipp, Mark Rosberg, Craig Nelson, Ben Kronenbitter, Tony Rauch
 Structural engineer: Joensuun Juva Oy
 Mechanical engineer: Jormakka Oy
 Electrical engineer: Inststo Pentti Eskelinen Ky
 Contractor: Rakennusliike Purmonen Oy
 Interior design: Cuningham Group
 Owner's consultant: Antero Turkki
 Photographer: Aimo Vertanen

Jerstad Center

Location: Sioux Falls, S.D.
 Client: The Evangelical Lutheran Good Samaritan Society
 Architect: Julie Snow Architects, Inc.
 Project team: Julie Snow, Doug Coffler, Christian Dean, Ben Awes, Mark Larson, Greg Larson, Jim Larson, John Larson, Krista Scheib, Todd Hemker, Cybele Hare, Robb Olsen
 Structural engineer: Meyer Borgman Johnson
 Mechanical engineer: Michaud Cooley Erickson
 Contractor: Sioux Falls Construction
 Interior design: Next, Inc.
 Landscape architect: Oslund and Associates
 Lighting consultant: Michaud Cooley Erickson
 Owner's representative: Steve Larson, Next, Inc.
 Photographer: Richard Barnes

Micosukee Resort and Convention Center

Location: Miami, Fla.
 Client: Micosukee Tribe of Indians of Florida, and Kraus-Anderson Construction Company
 Architect: Elness Swenson Graham Architects, Inc.
 Principal-in-charge: Mark G. Swenson
 Project manager: Paul Mittendorff
 Project architect: Troy Fountain
 Project designer: Loni Strassman
 Project team: Phil Briggs, Tom Cassidy, Walid El-Hindi, Craig Hess, Jill Howell, Tracey Jacques, Tom Lehmann, Rob Ollila, Spencer Skinner, Dave Sheppard
 Structural engineer: Meyer Borgman Johnson
 Mechanical engineer: Metropolitan Mechanical Contractors
 Electrical engineers: Parsons Electric
 Contractor: Kraus-Anderson Construction Company
 Interior design: ICI Design International
 Civil engineer: BRW, Inc.
 Landscape architect: BRW, Inc.
 Lighting consultant: Parsons Electric
 Kitchen consultant: Tech Team
 Mural artist: YellowDog Scenic
 Photographer: C.J. Walker

Contributors

Bill Beyer is a principal with Stageberg Beyer Sachs, Inc., in Minneapolis.

Jack El-Hai is a Minneapolis writer whose books include *Minnesota Collects* and *The Insider's Guide to the Twin Cities*. He is working on a book based on his Lost Minnesota column, to be published in autumn 2000.

Lance Lavine is a professor with the Department of Architecture in the College of Architecture and Landscape Architecture at the University of Minnesota.

Peggy Lawless is research director of the Lawless Institute.

Camille LeFevre is a contributing editor of *Architecture Minnesota* and is editor of *The Prairie Reader*.

Dale Mulfinger is a principal with SALA Architects in Minneapolis and an adjunct faculty member in the College of Architecture and Landscape Architecture at the University of Minnesota.

Robert Roscoe is head of his own firm, Design for Preservation, a commissioner on the Minneapolis Heritage Preservation Commission, and editor of *Preservation Matters*, published by the Preservation Alliance of Minnesota.

Charles Scott is a Twin Cities architect and regular contributor to *Architecture Minnesota* and other journals.

Todd Willmert is an architectural designer with Meyer, Scherer & Rockcastle, Ltd., in Minneapolis.

Correction

In the September/October issue, we neglected to credit the following individuals for their design contributions to the Bakken Library: Kara Coffler and Rhys MacPherson (architecture); and Lynn Barnhouse and Coco Dugan-Early (interiors).

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Twente Farm Elevator and Granary, Albin Township (c. 1885-1986)

Richard Twente was tall and heavy, a powerful man whose brute strength made neighbors fear him. He harnessed that strength during the 1880s to erect a group of buildings on his farm in Brown County that long resisted the effects of heavy use and scores of Minnesota winters. He raised a 100-foot-long barn that sat on a foundation of hand-cut stones, some of which weighed hundreds of pounds. He also cleared a small cemetery on his land, guarded by giant elm and ash trees, in which to lay to rest his six-year-old daughter Anna Mary, who died in 1886.

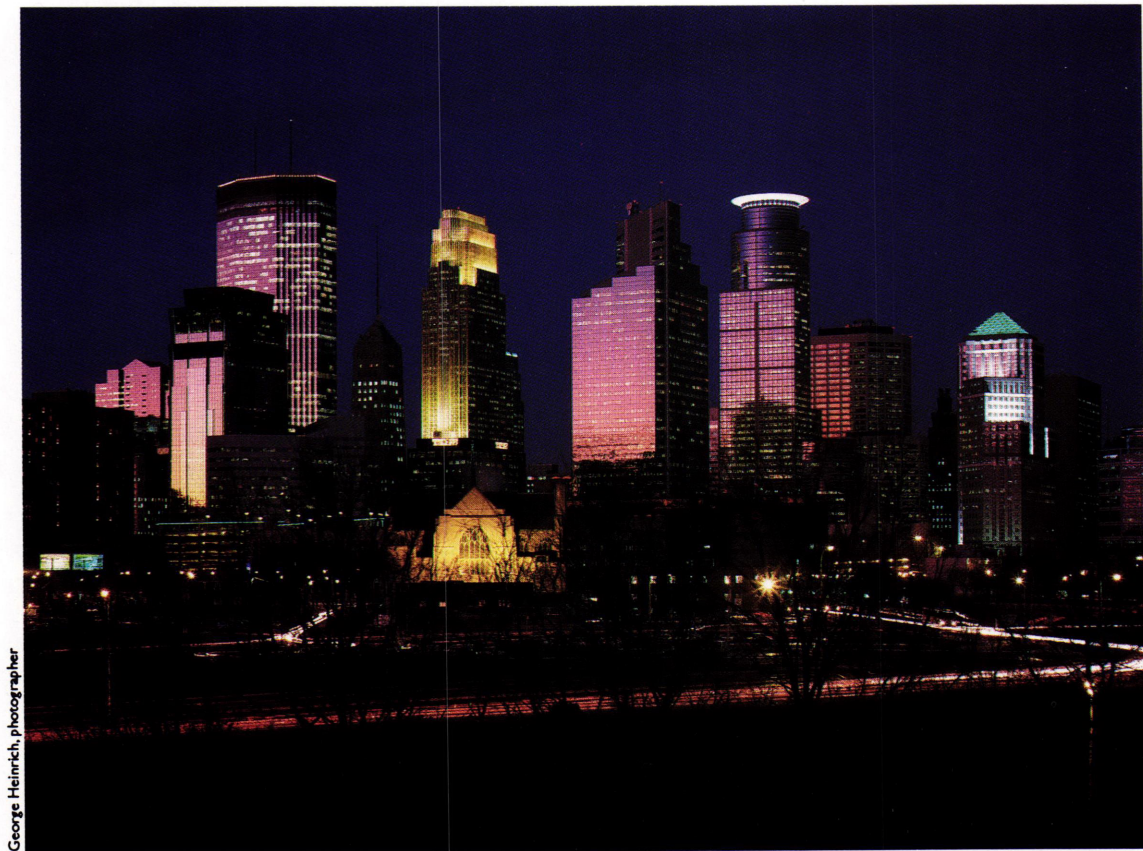
But Richard Twente's most impressive achievement was the granary that he built in the center of his property in about 1885. A frame-built structure with a tall gable-roofed tower to house the grain elevator, the granary served area farmers as an unusually large and sophisticated center for the storage of grain and seeds for decades.

At the south end of the building, wagons could drive through and unload grain into an underground elevating bin. The mechanical centerpiece of the facility, a massive Fairbanks flatbed scale manufac-

tured in St. Paul, weighed the incoming grain. A network of chutes emptied seven grain bins fed from the elevator in the tower. Farmers from a large area surrounding the Twente farm in southwestern Minnesota used the granary to store their grain.

In the 20th century, the formerly horse-powered granary equipment became motorized. Reroutings of the chutes and the creation of a new loading area at the north end adapted the granary for use by gasoline-fueled trucks. By the late 1950s, the Fischer family had acquired the farm, raising buffalo and hogs, as well as keeping the old granary operating. The building seemed invincible. A New Ulm reporter who visited the farm in 1959 found that the Fischers "are of the opinion that the buildings will endure for another century."

The granary did not last that long. Small doors made entry by large trucks impossible, and the granary eventually fell into disuse and disrepair. The Fischer family tore it down during the summer of 1986. A large corrugated-metal grain silo replaced it. **Jack El-Hai**



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